Presser's Musical Magazine

THE ETUDE

MAY 1913

Schubert and His Friends

\$1.50 PER YEAR

O PHOTOGRAPHISCHE GESELLSCHAFT

PRICE 15 C

New Publications

Operatic Selections

Definition of the Kinder Composition of the C

the same time more with a made a second to the control operation of the control operation of the control operation of the control of the control operation operat

forte Playing
By EDWARD MORRIS BOWMAN
This valuable pedagoile work consists of
American Practice Record
and Practice Record
The valuable pedagoile work consists of
the essentials of a course of study in
the study in
the studies are aloued as melodions and
the study in a study in
the studies are aloued as melodions
and Practice Record
the essentials are aloued as melodions
and and estimate of the essentials
the studies are aloued as melodions
and and estimate of the essentials
the studies are aloued as melodions
and and estimate of the essentials
the studies are aloued as melodions
and and estimate of the essentials
the studies are aloued as the studies of the
the studies are aloued as the studies of the
the studies are aloued as the studies of the
the studies are aloued as the studies of the
the studies are aloued as melodions and
the studies are aloued as the studies of the
the studies are aloued as the studies of the
the studies are aloued as melodions and
the studies are aloued as the studies of the
the studies are aloued as the studies of the
the studies are aloued as the
the studies are aloued as the
the studies are aloued as

School of the Pianoforte Technical Exercises in a

Consider the positions in each hand. There are not all the positions in each hand. There are not all answers to familiarite the pupil with a control of the position of the po

Instructive Four Hand | Choir Book for Women's Voices A Collection of Sacred Ducts, Trios and Quartets Edited by E. E. HIPSHER

Operatic Selections
For Violin and Piano
Compiled ad Arranged by F. A. FRANKLIN
Price, 90 Cents
Melodious Duets for Teacher
and Pupil
By A. SARTORIO
Dy By A

fechnical Exercises in a Musical Setting For the Planoforte to Cart. A. PREER Price. \$1.00 control buying and all the places contained a grade of partial places are will please the everyone literate and proposed to the planoforte control buying. Just such pieces are will please the everyone literate and provide a control buying. Just such pieces are will please the everyone literate and provide and control buying and the places are will present the everyone literate and provide and the places are will be provided by Cart. A. Program of the found in other control buying the places are will be provided by Cart. A. Program of the found in other control buying the places are will be provided by Cart. A. Program of the found in the places are will be provided by the provided b

FOR SALE AT LOW ADVANCE PRICES FOR SALE AT LOW ADVANCE PRICES
FIRST INSTRUCTION BOOK. E. D. Was | SANNBII DANCES (Plano Sole), Mossimilar to the Control of t

For further information about New Works In Press see "Publisher's Notes"

Theo. Presser Co., Philadelphia, Pa.

The Greatest Educational Work of the Age

STANDARD GRADED STUDIES

FOR THE PIANOFORTE

Compiled by W. S. B. MATHEWS
The Leading Masteal Writer and
Educator of the Present Time

A COMPLETE course of standard Endes and Studies arranged in a progressive order, selected from the best composers for the cultivation of technic, taste and sight COMPLETE course of standard reading, carefully edited, fingered, phrased, and annotated and supple-mented with complete directions for the application of Mason's "System of Touch and Technic' for the pro-duction of a modern style of playing. Thirty years ago Music Teaching America was for the most part con-ducted in the most slip-shod and extravagant manner imaginable. The teachers were not to blame for the enormous expense of purchasing in-dividual studies and pieces of music experience to select the best studies for the right time. The Graded Course perience had shown to be necessary

CHIEF ADVANTAGES

PROGRESS The careful grading of the studie makes the cutire set from Book to Book X like an even and regular flight of ste up which the pupil may easily he led to must

MAKE NO MISTAKE

\$1.00 EACH VOLUME

STANDARD CONCERT ETUDES FOR ADVANCED STUDY

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection. O

THEODORE PRESSER COMPANY 1712 Chestnut St., : Philadelphia, Pa

MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Edited by JAMES FRANCIS COOKE

fortplese Price, \$1.50 per year in United States, Alaska, Caba, Porto Rico

st, Usual, Philipplese, Franca, Game, Testilis, and the City of Shazeghal.

In Edition of Cookers, and the City of Shazeghal.

See in Sormany 9 March. All other countries, \$2.22 per year.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

REMITTANCES should be made by post-office or express money orders, bank check or draft, or registered letter. United States postage stamps are always groups, and we are not responsible for its assessment of the control of the contr

Recommend we are not responsible for its sate Recommend with the sate of the s

will be sent subscriber at the time of expiration.

piration of expiration in the expiration is paid up, which serves as a subscription of the expiration of

insure insertion in the following issue.
THEODORE PHENSER CO.,
1712 Christiani Street, Philadelphia, I.a.
Entered at Philadelphia P. O. as Second-class Matter.
Copyright, 1913, by Theodore Presser Co.

CONTENTS "THE ETUDE"-May, 1913

"THE ETUDE"—May, 1913

Bittordals

Service—May, 1913

Defined and the service—May, 1913

The Counting Habit. In J. A. Bupper 318

The Counting Habit. In J. A. Bupper 318

Defined and the service—May of the servic

Wilhelmine
Why?
R. Schumann tow
Why?
King Lear and Cordelin (Violin and Plano).
H. Parker 354
In Bye-lo-Land (Vocal). F. P. Hamlet 356
Line (Vocal). Klatre Doicsey 357

CAN you appreciate the charm of playing the world's finest music on a magnificent piane without the labor or the drudgery of years of practice or study-Kranich & Bach Player-Piano enables you to do this with the technique and expression of the virtuoso. An exquisite catalogue and amusing storiette free on request. KRANICH & BACH 237 East 23RD St., New York Cri♥

A Daily Practice Manual Every Ambitious Student Should Possess

MASTERING THE SCALES AND ARPEGGIOS

By James Francis Cooke Price \$1.25

Enables the teacher to start scale study with very young pupils and carry it on to the highest degree of proficiency with advanced students. Comprehensive, simple, logical, direct. COMPLETE PRACTICE MATERIAL FULLY WRITTEN OUT. ABUNDANT EXPLANATIONS IN NON-TECHNICAL LANGUAGE

ORIGINAL FEATURES CONTAINED IN NO OTHER WORK

Preparatory Section. Gives all description for the formation of a locket many red minor, employing writing exercise and ingenious scale checkers which any teacher may make at home to employing writing exercise and ingenious scale checkers which any teacher may make at home teacher may make at home the control of the con

THEO. PRESSER CO., 1712 Chestnut St., Philadelphia, Pa.

The Most Universally Adopted Educational Music Works

Selected "Czerny" Studies

Revised, edited and fingered, with copious

By EMIL LIEBLING

In Three Books Price, 90 Cents Each A noteworthy addition to the technical literature of the pianoforte. In practically every volume of Czerny's works will be found some gem. Mr. iebling's selection and editorial work are masterly. Liebling's selection and editorial work are masterly. All the popular Opus numbers and many less known are represented, compiled in an attractive and convenient form for general use. These are the attudies that contributed to the making of all the world's great planists.

Perennial-STUDIES-Indispensable

Standard Graded Course of Studies for the Pianoforte

COMPILED BY

W. S. B. MATHEWS

10 Grades 10 Volumes \$1,00 Each Volume A complete course of the best studies selected for every

purpose. The Graded Course idea is original with the Presser house, but imitated more than any other system or worl ever published. This Course is being improved constantly It combines the best elements of all schools, the greates variety from the best composers. It is simple and practical easy to teach, always interesting. We invite comparison

More Than a Million Copies Sold

Touch and Technic

By DR. WM. MASON

IN FOUR BOOKS

PART I—The Two-Finger Exercises (School of Touch):

PART II—The Scale. Rhythmically Treated (School of Brillian) cally Treated (Passage School).

Price of Each, \$1.00

the development of a com-beginning to virtuosity; d musical experiences of

The Greatest Technical Work since Plaidy

THEO. PRESSER CO., Music Publishers Philadelphia

General Supply House for Music and Musical Merchandise The Largest Mail Order Music House in the World

TEN FACTS WORTH READING

telling just why thousands of Teachers and Institutions have found it profitable to take advantage of the extremely liberal and satisfaction-giving policies of the THEO. PRESSER CO.

FACT I.-We carry the most extensive stock of publications and material suited to the actual needs of the teacher to be found anywhere in the world.

FACT II.—We are equipped to supply every teacher and school of music. The postal service literally takes our salesrooms to your door.

FACT III.—We supply all of our publications "On Sale" to responsible persons, so that they may examine them in their own homes at their leisure.

FACT IV.—An able staff of trained music clerks give your orders as careful and as courteous attention as though you came to our establishment in person.

FACT V.—We attend to your order the very day it arrives.

FACT VI.—We have made economy, promptness, courtesy, efficiency and satisfaction

FACT VII.—We give the best possible discount in every case. FACT VIII.—We extend the most satisfactory terms.

FACT IX.—We invariably give as exacting care to the small order as to the large order

FACT X.—We publish the most modern, most useful, best edited teaching material.

So many teachers having found that it pays to deal with the Theo. Presser Co., should you not also take advantage of our liberal system? Our experience covering nearly three decades thought us innumerable staunch friends and patrons. Try us with an order to-day, or let us select music to be sent for resaminations. PUBLISHERS OF The most popular 50-cent collections of music. The most modern works on theory and technic.

The best selling Church Music Collections—Anthems, Pipe Organ Collections. Pletures, Portraits, Post Cards, Metronomes, Satchels, Teachers' Specialties. SEND FOR CATALOGUES OF THE MERCHANDISE IN WHICH YOU ARE INTERESTED.

The Cheapest and Best Anthem Collections Ever Published Model Anthems, Anthem Repertoire, Anthem Wor-ship, Anthem Devotion, Anthems of Prayer and Praise,

25 CENTS EACH 25 CENTS EACH

No collection of anthems for church use has were attained the popularity of this series. Each as ever contains of pages of pleasing and singable anthems. Which were the contained the popularity of the series and singable anthems. Which were the contained the containe \$1.80 PER DOZEN

Root's Technic and Art of Singing

A Series of Educational Works in Singing on Scientific Methods, for Use in Private In-struction and in Classes, I. Methodical Sight-Singing, Op. 21. Three keys, each '95.50

cash conditions are selected as a selected a

A First History for Students of All Ages

The Standard History of Music

Our Annex, Just Completed

By James Francis Cooke Price \$1.25 A complete, concise series of 40 entertaining and A complete, concise series of 40 entertaining and Illustrated story leason in musical history. Many thousands have been sold. Its strong features are and terms. Each chapter is nonmonication of names and terms. Each chapter is now experienced, and enable length. No previous experienced, and history is demanded of the teacher or reader. Delec-tions are given for the formation and conduct of a Musical History Club.

Beginner's Book-School of the Pianoforte

A book for the veriest beginner, planned along modern line. Controlled the veriest beginner, planned along modern line, operating logically, step by a step

Suitable for use with Every Course of Piano Study Collections of Piano Music w. S. B. MATHEWS.

THEO. PRESSER CO., 1712 Chestnut Street, Philadelphia, Pa.

Please mention THE ETUDE when addressing our savertisers.

Your Garden

THE ETUDE has again made arrangements whereby it is possible to make several excep-tional offers of roses, flower seeds and bulbs in connection with subscriptions to THE ETUDE. The roses are extraor-dinarily fine, being furnished by one of the most reliable rose growers in the United States. The seeds and bulbs are all guaranteed to be fresh and of high quality. Full particulars are given on page 313.

Tell Others What You Think of THE ETUDE

No other force can do as much good for music in a commuch good for music in a com-munity as THE ETUDE, as it is to-day the most powerful and active agent in stimulating music thought and progress in

America.

Music lovers in every community look to music teachers for guidance as to what is best in music. Every new subscriber to The Etude in your town means that the circle of musical influence will be widened, and that your work as a musician will be raised to a higher stand-

ard.
You can coöperate with us in bringing The Etude to the attention of music lovers of your acquaintance. Tell your friends how helpful The Etude has been to you. By inducing them to subscribe to THE ETUDE you can secure one of the many careully selected articles which we offer as rewards to those who send us subscriptions.
Ask for a copy of The ETUDE

"Complete Premium Catalog." Save Money by Ordering Other Magazines with Your Renewal to THE ETUDE

Subscribers to THE ETUDE can save considerable by adding one save considerable by adding one or more other magazines to their order. To assist in making selection we will send "THE ETUDE Magazine Guide" of thirty-two pages. Below is a list of the most popular combinations; all prices are for a full year to each magazine: For \$1.60 we will send THE ETUDE and McCall's (with free

For \$2.25 we will send THE ETUDE, Modern Priscilla and McCall's.

McCall's.
For \$2.30 we will send The
ETUDE and any ONE of the following: Delineator, Cosmopolitan, Everybody's, American,
Christian Herald, Good Housekeeping, Hearst's, McClure's or

For \$2.40 we will send THE ETUDE and the Woman's Home

Companion. For \$1.75 we will send THE FOR \$1.75 We will send THE ETUDE and the Designer or the Woman's Magazine (New Idea). For \$2.90 we will send THE ETUDE, Pictorial Review, Mod-ern Priscilla and the Ladies'

For \$2.00 we will send THE For \$2.00 we will send The ETUDE and any ONE of the fol-lowing: Modern Priscilla, Pic-torial Review, Little Folks (new subscription), American Boy, Boys' Magazine or Farm Jour-

Subscriptions may begin with any month; they can be new or furniture has become an indoor ne renewal. Magazines can be sent to different addresses. There is

Unusual Premium Values

Every Article is of the Best Make and Guaranteed by Us to Give Entire Satisfaction

SOLID GOLD SHIRTWAIST SETS

No. 475-3 Subscriptions. Set of two beauty pins of original and striking design. Solid gold; brilliant finish. No. 475-Set of two for 3 Subscriptions Sar plane 234 ins. in length, of same design as No. 475. Solid gold, with safety catch.

No. 477-5 Subscriptions, Complete No. 477—5 Subscriptions. Complete shirtwaist set of bar pin and two beauty pins of design No. 475. No. 481-3 Subscriptions. Set of two beauty pins. Dull old rose finish. Solid gold.

GOLD-FILLED BRACELET

No. 471-7 Subscriptions



Racelet of very neat chased design. Jointed, with snap catch. Beautiful chased design. About % inch in thickness. Guaran-

SOLID GOLD LA VALLIERES LaValliera are unquestionably the most popular form of adornment at the present time. The designs selected are simple, yet attractive. Waranted solid gold, fine in manufacture and finish. The stones are especially attractive. No. 486–3 Subscriptions. Diamond shape, with amethyst and 4 pearls, and one large baroque pearl. Pendant No. 487—3 Subscriptions. Simple in design, but of

more than usual beauty. One pearl and large amethyst. Size of pendant, 11/4 inches.

SOLID GOLD NECK CHAIN

No. 489 — 4 Subscriptions. Solid gold neck chain to wear with pendants offered above. Very fine links. Length 3 Subscription 3 Subscription 16 inches, with strong ring clasp.

PILLOW TOPS FOR EMBROIDERING

We have selected several very desirable pillow top designs for embroidering, in punch work, cross stitch and outline. Designs are stamped on imported cream or crash linen. ork, cross stitch and outline. Designs are stamped on imported cream or cre No. 681—1 Subscription. Poppy design for outline work. Square. No. 663—1 Subscription. Conventional design for cross stitch. Square. No. 663—1 Subscription. Conventional design for cross stitch. Square. No. 665—1 Subscription. Very tasty design in punch work. Oblong. No. 668—1 Subscription. Very tasty design in punch work. Oblong.

MUSIC SATCHELS

Half Sheet-Music Size No. 563-4 Subscriptions. Cowhide, smooth finish, unlined, with handles; folds the music once. Cols: Black brown and tan No. 564-4 Subscriptions. Seal grain, same size and colors Full Sheet-Music Size

No. 565-5 Subscriptions Seal leather-bound edges. Black only. No. 566-6 Subscriptions. Seal

grain, unlined, with handles; holds music without folding; black and brown.

MUSIC ROLLS

No. 567-3 Subscriptions. Cowhide, smooth finish, 141/2 inches long, unlined. Colors: Black, wine and brown.

No. 569—3 Subscriptions. Seal grain, 151/2 in. long, unlined. Colors: black or brown.

CREX GRASS RUGS

No. 565-5 Subscriptions

It is unnecessary to describe CREX rugs, Their popularity is well established. They are particularly adapted to studios. Can be used the year round, and for summer use be used the year round, and for summer use are the only correct floor coverings for porches and cottages. Furnished in all the standard sizes, plain or figured design. Sent by express, collect.

No. 603—4 Subscriptions, 3 x 6, plain No. 604—8 Subscriptions, 6 x 9, plain No. 605—10 Subscriptions, 8 x 10, plain No. 605—10 Subscriptions, 8 x 10, plain

No. 606—13 Subscriptions, 9 x 11, plain No. 607—4 Subscriptions, 3 x 6, figured No. 608—9 Subscriptions, 6 x 9, figured No. 609—11 Subscriptions, 8 x 10, figured No. 610—15 Subscriptions, 9 x 12, figured

WILLOW ARM CHAIR

No. 942-10 Subscriptions. Willow In addition to being attractive, it is light in to different addresses. There is weight, easy to move and particularly in Bouncary to different additional charge for postage adaptable to any apartment. The roomy arm chair illustrated here is a very popular to Canada and foreign countries model in French natural villow. Cushion not included. Sent charges collect.



Perhaps you think that every ETUDE is an ETUDE of ideas. We once in a while we have an in-flux of material that is peculiarly rich in happy thought, clever teaching wrinkles, new and bright applications of old ma-terial. We have just been looking through our editorial files, and we find that we have some most excellent things for your next issue. We are letting you know now for you will want to tell your musical friends who ing X-ray eyes and not being able to look through the cover of THE ETUDE and find out the

A New Idea in Recitals

Teachers are always looking for new ideas in recital giving. What can I do to make my recitals at home more vital, more popular, more interesting? Have you ever asked yourself that? We have an article by Miss Harriette Brower giving a new idea for a Pupils' Recital. It is practical, inexpensive and emfail to make it especially en-tertaining to young and old. This article will appear in The ETUDE for June.

What About Your Summer

Several prominent musicians Several prominent musicians are planning to tell us how they have made their Summers profitable. This will surely help you in making your own plans. Summers rightly spent have been the making of some mubeen the making of some mu-sicians. It is always a fine plan to find out how the other fel-low has done it. Perhaps he may have fine ideas that you never dreamt of.

Those Missed Lessons

The Philadelphia Music Teachers' Association has commenced a campaign against the 'Missed Lesson" abuse which has caused so much annoyance and financial loss to teachers all over the country. Foremost teachers all over the United States have joined in this move ment, and a full report of the methods suggested to remedy the evil will be contained in the June issue of THE ETUDE. The plan the association has in mind s an exceedingly practical one and one which should be of real help. One teacher told us recently that he had lost \$500.00 during the past season through missed lessons. It is time to stop this needless drain upon the resources of our teachers

Distinctive ETUDE Features

We have received a very great many letters from friends who many letters from Friends who are particularly pleased with "The Music Lover's Digest," "The Master Study Page," 'Lessons on Famous Masterpieces," etc., etc. Perhaps some of your friends are wholly unaware that THE ETUDE now contains these and other features. One friend wrote that she hadn't taken THE ETUDE for years, and opened a copy by mere chance only to find expert information she had been looking for "everywhere"

Our Most Popular Premium Any subscriber sending three subscriptions at \$1.50 each is en-

Send all orders to THE ETUDE, Theo. Presser Co., Publishers, 1712 Chestnut Street, Philadelphia

CANTATAS, OPERETTAS AND MUSICAL RECITATIONS PUBLISHED BY

The Willis Music Company, Cincinnati

In India

An Indian Operetts for Ladies, by PAUL BLINS All Indian characters and containers; two acts with axon citizing. Increposite to stage. Three principal—addor x amon of annatura—bare to the principal—addor x amon of annatura—bare to be removed and the stage busingle to learn. There of performance—about two loars. Butchly modelless nod sourchag situation—anon much dislogue-solution of the stage business. Suitable for notice with golden to the stage business and the stage business a

The Crowning of the Gypsy Queen A Comic Operatin in Three Arts, with n prolugue, by Joseph Sara An Operatin for young people, replete with bright, catch metallic, and operating a well sustained plot. Price \$1.00.

The Feast of the Red Corn

Snow White

An Operetta for Children's Voices
Text by MRS. THOMAS WOODHEFF ALLEN
Music by SIDAE' T. DUINS'
The Operetta can also be given by sidul's, altho' esp
litten for a highly trained boy choir. Price 30c.

Prince Charming

ry connecting story for young people, and a source of real entar-scincting story for young people, and a source of real entar-ent for adults. Price 15c.

Queen of May

A Children's Caulais by W. Offo MIESSNER
sales and the stage without continue or solder,
where of periodipmus may vary freen lifty to two bundred nildren.
The music is tuneful and bright, and well within the range of super voices. Price 50c.

The Feast of the Little Lanterns

The Land of Sometime u Operetta for falldren, by GRACE S. SWENSON peretta is attended to provide a back-ground whitel program of grammatic evercines entertaining—other

Little Snow White

Edited by WALTER 1

Three Springs

for Three-Part Choras of Women's Yelses, with Segenso, Mezzo-Seprano and Alto Selos, by PAUL BLISS front to slog-brilliant accompanizacet and sustained

for granting of present in the story. Redunde for realized work. Price 60c.

Our Lincoln Wards by DR. W. C. WASHIRIAN
Mends by DR. W. C. WASHIRIAN
Written to be mend by pagind of the 4th, bt., 1th and 8th
year Grades. Orchestral parts to be bed on application. A strong,
ting setting of a string street. Price 25%.

The Blessed Damozel

A Musical Recitation

A Musical Recitation

Mask by PAUL RISS

This beautifat four with its exploite imager is peculiarly adapted to a masked stating. The reading requires analy bet permits the new subtle tool gradius; The smalls cay be executed but foliars the charging scattered of the text through various most with infinite index; Frier \$4.00.

Maymie's Story of Red Riding-Hood

Melolog y by Janes whiteons riley Music by Geo. Edwards

When We Haven't Said Our Prayers A short reditation—bright and humorous—suitable for your old. A splendid socore. Price 50c.

The Sea Maiden A Musical Revitation, by E. R. KROECER
The exquisits beauty of the text, the modern enhance
log out of the mustle, complete a most perfect tone-picture
Price \$4.00.

The Last Hymn

By HERRIET WILLIAMS
A story of a tracely of the sea, suggested by the slaking of the "Fitanle." The hymn used is "Nexter, My God, to Thee."
Price \$1.00.

The Nightingale and the Rose

A Musted Reclisition
Story by OSCAR WILDE
Mark by PAUL BIRS
The music is in free form, suggesting in its three motives, in
cherrying thoughts in the story—not feel owing word for word.
A salistying mory for the render, and not interesting accomputation. Price \$1.100.

The Romance of the Dawn

Brushwood

Important for Today

WONDER FOLIO

Just what you want Wonder Piano Folio, 60c Wonder Violin & Piano Folio, 75c POSTPAID

PUBLISHED T. B. HARMS CO., 62-64 W. 45th St., N.Y. City



GORDON'S GRADED PIANO COURSE IN NINE GRADES-50 CENTS EACH

AN OPINION

I bave carefully examined the "Gordon's Graded Plano
Course" and find many things which have been overlooked in
many courses now on the market. I predict for it an enthusiastic
reception by considentious teachers and will use it myself whenever opportunity presents littelf. Yours sincerely,
ALBERTO HIMAN.

SEND FOR CIRCULARS. H. S. GORDON, - 141 W. 36th Street, - NEW YORK

NEW LYRICAL PIANO MUSIC

Send for Our New Thematic Booklet containing the first page of each of these compositions CHAPPELL & CO., Ltd. 347 Yonge St., Toronto, Ont. 41 E. 34th St., New York

THREE OF OUR BEST SELLING SONGS

Sung by JOHN McCORMACK

"I HEAR A THRUSH AT EVE" By CHARLES CADMAN

Sung by ALMA GLUCK "SONG OF THE CHIMES" By LOLA WORRELL

Sung by MADAM MARIE RAPPOLD "CALL ME NO MORE"

By CHARLES CADMAN

um and High voice Price SEND FOR THEMATIC LISTS OF CADMAN'S COMPOSITIONS

White-Smith Music Publishing Co. BOSTON: 62 and 64 Stanhope Street
NEW YORK: 13 East 17th Street CHICAGO: 316 So. Wabash Avenue

The "Big Ben" Music Binder

A NEW AND SIMPLE DEVICE FOR BINDING SHEET MUSIC IN BOOK FORM

Permanently or Temporarily
Opens Perfectly Flat on the Plane or Music Rack PROTECTS AND PRESERVES YOUR MUSIC



or lacing of stringsjust attochtwo gummed linen fasteners which drop over the binding rods—one motion locks the binder, which holds transtu-fice selections.

(SEE

The Open Blade

Gunned Lines Fastenee

RECOMMENDED BY THE LEADING PROFESSIONAL SUSICIANS

RECOMMENDED BY THE LEADING PROFESSIONAL SUSICIANS

RECOMMENDED BY THE LEADING PROFESSIONAL SUSICIANS SEED AS TO SEED THE COLUMN SEED SEED THE CO

THEO, PRESSER CO., 1712 Chestnut St., Philadelphia, Pa. Wholesole Orders filled by the Bigelow Bluder Co., Sole Mfrs., New York

Please mention THE ETUDE when addressing our advertisers.

LET **EVERYBODY** SING

We can furnish the music to suit if everybody wil, write telling us what kind of music they need. The list below is but a mostly of what we have.



is a sew S. Song Book with a complete orthe stration. The main in the kind that everybody like the best of the strategy like the strateg

Children's Songs

BETTER BE GODD (or Old Moher Moon) an
BETTER BE GODD (or Old Moher Moon) an
Better Model or group of children. It takes.
Everybody like it. Madel for 22 const.
FLAY MATES. Dut for a love of the first of the f

BY AN INDIAN CAMP-FIRE. A concer BY AN INDIAN CAMP-FIRE. A concer Happy Songs for Happy Children



rest, sweetest songs er used." Price 30 cents. Sent on approval Anthem Books

JEHOVAH'S PRAISE. A new collection of anthems for professional and volunteer choirs. A good grade of new authems by such writers as Heyser, Lerman, Sudds, Lehrer, Myren, Wilde and others. This is their amongucement. (224pp). Price 60c. Samist first amongucement.

is its first announcement. (224pp). Price ouc. Sam ple copy sent for examination. POPULAR ANTHEMS. A new collection for POPULAR ANTHEMS. A new consectors would be volunteer closers. Good anthems of an easy grade, by many good writers. These anthems, while easy, are verificative. They are of good quality. Chore leader needing good, new, easy anthems should see this book (224 pp.). Price 60c. Sample ent for examination THE GOSPEL CHORUS. A collection of fine THE COSPIL CHORNS. A collection of fine users ook, the control of the cospil cheques adapted to chost use. Popular with means and popular with the popular, a collection of THE CHORK, our mostly authors journal, is designed for volusteer chorn. A very popular monthly. Sample opies fros to choic leaders.

Octavo Anthems JERUSALEM THE GOLDEN. Wilde. Easy rocal score with broutiful instrumentation. 10 cents.
YE MEN OF ISRAEL. Heyaer, Fine bass zolo with easy chorus. 10 cents.
ZION AWAKE, Costa, Grand canon, Easy, but very effective. 15 cents. Send for list.

Men's Octavos ONWARD CHRISTIAN SOLDIERS. deyser. A great chorus for men. Piano score. O cents.

ABIDE WITH ME. Carrie B. Adams.
Beautiful. Pisno score. 10 cents. Ask for list.

Women's Octavos ine arrangement, with piano score. 10 ceots.

ONE SWEETLY SOLEMN THOUGHT.

Ambrose. Simple, yet beautiful. Piano score. 10 teats. Ask for list.

Bass Solos-Sheet Music FROM THY LOWEST DEPTHS, O SEA. PRAISE TO THEE GLORIOUS FATHER Will Harding. or green solo.

thythm. 38 cents.

HOW LONG WILT THOU FORGET ME.

fra B. Wilson. Rich in melody and harmony.

25 cents. Ask for list.

Orchestra and Band Music

FILLMORE MUSIC HOUSE Cincinnati, O., or Bible House NEW YORK.

SO SIMPLE A CHILD CAN MASTER THEM GEO. L. SPAULDING'S NOTE-SPELLER——SCALE-SPELLER

They Are the Biggest Little Books Ever Published If you are learning to sing, or play the If you are learning to sing, or play the piano, organ, violin, cornet, clarinet, flute, trombone or any other musical in-strument, these books are almost an absolute necessity, for they will save you

ave ero see sep are

Sparja = hostard hours and hours of study.

Mere words do not convey their im-portance as an asset to both teacher and pupil, they must be seen to be appreciated. Read what some of the most prominent edagogs have to say regarding them:

DUSTAV I., BECKER—"Bood to be necessful."

EDWAND BERGE—"I shall use both and recommend them."

EDWAND BERGE—"I shall use both and recommend them."

CHRISTANA RELES—"I shall be ledded use themin my school."

ENNEST R. KODICER—"Will become a stackard."

RAFAEL SUMURE—"One of the two propular."

EXTRIBE FOOTS—"I should like them."

EXTRIBE—"To point with a shall use them."

MADMATE FELLID—"I not the works so loop desired."

ASA, GRIBE—"To point with the shall use them."

LYALESTINE—"They fill a loop felt wast to all teschers."

LYALESTINE—"They fill a loop felt wast to all teschers."

LYALESTINE—"They fill a loop felt wast to all teschers."

LYALESTINE—"They fill a loop felt wast to all teschers."

LYALESTINE—"They fill a loop felt wast to all teschers."

LYALESTINE—"They fill a loop felt wast to all teschers."

LYALESTINE—"They fill a loop felt wast to all teschers."

LYALESTINE—"They fill a loop felt wast to all teschers."

LYALESTINE—"They fill a loop felt wast to all teschers."

afenine alestentes alestentestestestes

Special Price 35c Each Postpaid

CATCHY PIANO PIECES

10 Cents Fach-3 for 25 Cents

COLONIAL MARCH......Dandy Two-Step SORROW.......Morceau D. Salon BRIGHT STAR OF BETHLEHEM Beautiful Reverse CUPIDS AND FLOWERSIP retty Flower Song ANNIVERSARY MARCH...Swell Two-Step SOUNDS FROM DEEP... Melodious Reverse Engelke Pub. Co., 1815 W. Ontario St., Phila., Pa. SPEED POR LATERY THEMASTIC CATALOGUE

VAUDEVILLE PIANO PLAYING

The Gien Cake Rice, "Accusive "Slow Chag

The Pathelle Ring—A remarkable "Slow Drag"

Star and Garter Ring Walts—With variations like pearls. 15

Any of Above Sent on Receipt of Frica. All for \$4.

A. W. CHRISTENSEN

(Known in Yauderlike as the "Clear of Ragtains")

SUITE 87, AUDITORIUM BUILDING, CHICAGO, ILL. PIANO TEACHERS—Earn \$1.50 per hour; if there is no already a teacher of the "Christenson Bystem" in your city write at once for Teachers' Proposition.

Imaginary Biographical Letters from Great Masters of Music to Young People

By Alethea Crawford Cox and Alice Chapin Price, \$1.25

THE LIFE STORIES OF THE GREAT MUSICIANS TOLD
IN THE FORM OF PERSONAL LETTERS

THE SERIES INCLUDES Chopin Schubert Mendelssohn Wagner Handel Schumann Beethoven Mozart

This 223-page illustrated book is just the thing to quicken the interest of musical children. Prepared by teachers with wide experience with little folks, it will supply a demand for musical educational advice and instruction robbed of all possible dryness and invested with the vitality which is always found in a

Theo. Presser Co., 1712 Chestnut St., Philadelphia, Pa.

THE ETUDE, PHILADELPHIA, PA

LATEST THEMATIC CATALOGUES

upon request. No up-to-date teacher can afford to be without our

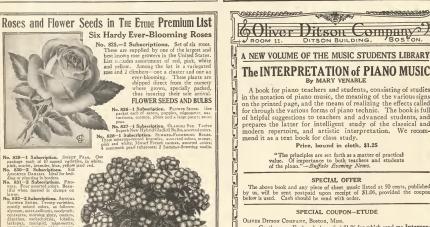
Send us your name and address and let us tell you how a Selection Package of our publications may be procured through your nearest music dealer. It is not too early for you to receive a Selection to be retained during the summer months. IT IS IMPORTANT that your name is listed in our "MUSIC TEACHERS" BUREAU" that you may receive our new catalogues and sample copies, etc., from

SENT FREE.—Sample Package of WOOD'S PUPIL'S PRACTICE SLIPS with all catalogues.

THE B. F. WOOD MUSIC COMPANY 246 Summer St., BOSTON

29 West 38th St., NEW YORK

Also at London and Leipzig
Ask your dealer for "EDITION WOOD." It's the BEST





Novello's Organ Music

I Would you like to be kept in touch with our

NEW PUBLICATIONS

for the organ as they appear?

If you wish, we shall be glad to send to you, as we do to many customers already, all our new issues of organ music, as published, subject to examination.

If in immediate need of new numbers for recital and church work write us for a selection now.

A postal will bring

(a) Our new issues as they appear.

(b) A selection. Or both.

COMPOSITIONS OF CELESTE D. HECKSCHER

Fe	r the Pian	noforte			
Impromptu,		-			75c 75c
Valse Bohème,	-	-	-	-	
An Old French I	Dance, -	-	-		75c
Au Fond, -	-	-	-	-	75c
Nev	song for	soprano			
The Folded Rose			,	_	50c

THE H. W. GRAY CO., 2 West 45th St., New York Sole Agents for Novello & Co., Ltd.

The Most Popular

The complete list of titles. Each title represents an exceptional value—a book that is all its name implies.

The Most Popular Drawing Room and Concert Songs (Low Voice) . (Words and Piano) ...
Love Songs (Words and Piano) ...
College Songs (Words and Piano) ...
New College Songs (Words and Piano) ...
New Songs for Glee Clubs (W. and P.) ...
New Songs for Male Quartets (W. and P.)

tions from the Operas (Piano Arr.)

o Instructor
inet Organ Pieces
adolin Pieces
adolin Dance Pieces
adolin Operatic Pieces
in Pieces (with Piano Accomp.).

A Summer Night... Beauty's Eyes.... Bird and the Rose, call Me Back.... Calm as the Night Good-Hye-Hindoe Song and Araby. It lives Thee. It Was a Bream. It lives Thee. It Was a Bream. Others With the belieste Air, The Detail Flower, The Education of the Research of the Mission of a Rose, The

HINDS. NOBLE & ELDREDGE, Publishers
31-33-35 West 15th Street. New York City

Recent Publications of ARTHUR P. SCHMID

BOSTON: 120 Boylston Street

Edward MacDowell

Six Selected Songs

"TO A WILD ROSE"

(Text by HERMANN HAGEDORN) CONTENTS

HIGH VOICE Thy Beaming Eyes A Maid Sings Light To A Wild Rose Fair Springtide Menie

Thy Beaming Eyes The Swan Bent Low To A Wild Rose Deserted To the Golden Rod

LYRIC FANCIES A Selection of Songs

American Composers Favorite Songs by

Beach, Branscombe, Chadwick, Daniels, Foote. Hadley, Lang, Lynes, MacDowell, Metcalf, Neidlinger, Park, Salter. LOW VOICE Price, \$1.00

Send for List of Contents

First Year Musical Theory

(Rudiments of Music)

THOMAS TAPPER

This is a simple, readable text upon all the matter that is

generally included in Rudiments of Music. The book abounds in music illustrations which amplify the meaning of the English text. The questions at the end of the various chapters require a considerable amount of written work, and through this requirement, familiarizes the student with all the technical features of musical notation.

It contains a well selected list of musical terms. All the major scales are given in tabular form. The three forms of the minor scale are similarly presented and the book, in conclusion, presents a number of test papers actually set in schools, colleges and universities, indicating to what extent musical theory is required in institutions of higher learning as preparatory knowledge.

BY THE SAME AUTHOR SECOND YEAR HARMONY FIRST YEAR HARMONY FIRST YEAR MELODY WRITING

In the Press: First Year Counterpoint

SEND FOR DESCRIPTIVE CIRCULARS

Professional Price, 75 Cents Each

Systematic Finger Technic Progressive Planoforts Studies for the

CARL CZERNY

Selected, Arranged and Augmented with S H. R. KRENTZLIN

(Schmidt's Educational Series No. 97 a-c)
THREE BOOKS PRICE, 50 CENTS EAC (Schmidt's Educational Series (v. W. w. a. v.)

ROOK I, 90 short mains for first rade velocity, pin
BOOK II, 40 short mains for first rade velocity and

BOOK III, 40 short strength from the velocity in

veries branches, and trains both haste equally. Re
employed include more difficult signatures

and trains both haste equally. Re
employed include more difficult signatures

and a series of the series of the series of the series

employed include more difficult signatures

eleging to preliminary third grade work. New max
is introduced and more advanced treatment of the sub
matter of Books 1 and II is given.

A COMPENDIUM OF

Heller's Pianoforte Studies

Selected, Edited and Arranged in ARTHUR FOOTE

Two Books Each, 75 Cents (Schmidt's Educational Series No. 78 a.b.)
For this Collection, Op 16, 43, 46, 47, 49, 81, 82 and 125 have been drawn upon, the choice being largely determined by relative technical value.

There are some additional marks of expression, and the use of the pedals is more fully indicated than in the peen made to obtain a simple which shall avoid unnecessared and expansions of the hand.

SOME PRACTICAL THINGS IN PIANO PLAYING --- By --- Arthur Foote

A hand-book for students and teachers, giving many valuable hints as to the correct manner of pianoforte practice. A large number of examples are given to practically illustrate the text, and a valuable feature of the book is the addition of a number of new technical exercises.

PRICE. 50 CENTS

Please mention THE ETUDE when addressing our advertisers

VOL. XXXI.

MAY, 1913

No.5

THE REPUTATION THAT LASTS.

PROBABLY every aspiring young man who reads THE ETUDE is seriously considering the matter of making a reputation. Just how he will succeed in blowing the bubble gives him no little mental unrest. He has read enough of the practical business methods of the time to know that renown brings large rewards. Perhaps he has been told that the touring virtuoso sells reputation quite as much as exhibitions of his ability. The valuation that some artists put upon the frail but iridescent film that makes a reputation is often pitiful and at other times disgusting.

The rewards in art, music and literature belong to those who would earn them. The following advertisement clipped from an important Munich paper shows the extent to which the purchase of fame reaches in Germany:

> Literarischen Ehrgeiz können Sie befriedigen, wenn Sie erfolgreichem, sehr bekannt Schriftsteller Manuskripte mit al Rechten, auch dem des Namens, werben. Unbedingte Diskretion. Offen unt. X. Y. Z. befördert die Expedition.

This man offers to sell the manuscripts of a "well-known and successful writer" to any one who craves the privilege of fraudu lently attaching his own name and representing the published book as his own. In other words, here is a chance to purchase literary fame without working for it. Thousands of students go to celebrated teachers for the sole purpose of attaching the celebrity that they suppose must go with a great name. They don't seem to be able to realize that anything they do not create themselves can not bring anything more than the most transient fame. The fame of the teacher is valuable only in so far as they avail themselves of his superior instruction.

A successful publisher recently told us that he could count upon the sale of five thousand books of one distinguished author every year. This author made his reputation nearly two thousand years ago, simply by relating historical facts in as reliable a manner as his skill permitted. The author was Josephus. Many a young writer of the present day would barter his whole belongings to produce a work that would sell five editions a year two thousand years hence. Josephus wrote for all time in his own manner and made his own fame

THE MARVEL OF CAPACITY.

ONE child in every five hundred, according to carefully compiled statistics, is an imbecile. In the remaining number there is to be found every grade of intelligence, from the idiocy of the conventional cretin to the brilliance of the prodigy. Each grade is a stupefying example of the limitless caprices of the human brain.

It is not until we understand something of the working of the mind-not until we have learned of hundreds of different casesthat we realize how very great is the variation in intelligence and capacity for learning. Many teachers worry themselves into wrinkles and gray hair trying to pound in learning where there is no capacity. Children naturally fall into strata, and the habit of expecting the same capacity from one stratum of intelligence in all generally, over one-third of the children of to-day are unable to aptly keep up to the average grade requirements prescribed for their school work at specific ages. These sub-normal children are often

peculiarly proficient in music, while children that are bright in school are often lacking in musical capacity.

Dr. Arthur Holmes, in his recently published work, The Conservation of the Child, furnishes invaluable material for the study of the clinical psychology of backward children. The experiments upon which his observations are made took place at the psychological Clinic at the University of Pennsylvania. The book, for instance, reveals that adenoids are very frequently the cause of backwardness, and gives many cases in which great improvement has been noted upon their removal. If the music teacher notes any tendency towards backwardness in the child, it is a great mistake to conceal it from the parent. Often backwardness is a sign of some more serious trouble demanding immediate surgical attention. It is wrong to give flowery reports to parents with the view of encouraging future patronage. The successful teacher is the one who knows how to gauge the pupil's capacity and adjust the amount of instruction required so that nothing will be left unaccomplished at the following lesson. It is better to give too little than too much



LEARNING HOW TO STUDY.



A CARPING old pessimist some years ago asked the Editor why it was necessary to present so much printed matter each month, dealing largely with how to study and how not to study. Why not devote the whole space to the material to be learned? Was not all this fuss about pedagogy largely poppy-cock? Was not the best way to learn a thing to go right at it and do it?

As a matter of fact comparatively little space is devoted to study methods and a great deal is devoted to study materials. Yet, we often feel that THE ETUDE is never more helpful than when it shows how time and labor may be saved in study methods. Any one who has learned one language, finds the next language very much easier largely because he knows how to study. There is a splendid basis for accepted modern pedagogical theory. It is founded upon the millions of experiences of others. A man might be able to lay every stone in a great temple and yet be a complete failure as an architect. The constant presentation of the experiences of others through the columns of THE ETUDE should afford the student and the teacher a means for effecting enormous economies in their work, entirely apart from the inspiration coming from being in the great current of the musical thought of the times.

There are at this hour thousands of students in America virtually wasting centuries of precious time simply because they persist in blundering through their work instead of availing themselves of the systematic, common sense-methods constantly discussed in papers of the type of THE ETUDE, Unless you are one of those unfortunate people who are so convinced of the superiority of your methods that you cannot imagine how an improvement could be made, you will miss a great deal if you fail to read, constantly and carefully, the opinions of many others. Even if you don't agree with the writer, you have at least had something which will awaken your own intellectual apparatus. Your success must depend most of all upon how much you learn-how ably you can form your own opinions. The moral of this is read! read!!! read!!!

Heaven spare us from the teacher who knows so much that he turns up his nose at new ideas and teaching discoveries made by his contemporaries. The man who has lost his appetite for investigating new things is bordering upon a state of decay. William others has baffled more inexperienced teachers than one. Speaking Cowper, in his almost forgotten poem, The Task, phrased it very

> "Knowledge is proud that he has learned so much Wisdom is humble that he knows no more."



SOME REMARKABLE ORGANS.

THE description of the new organ for Liverpool, with its five manuals, double set of pedals and 163 stops, arouses a few random thoughts on the growth of the instrument. Pan-pipes were, in a way, a primitive organ, but the Romans invented a much more ambitious affair-the Clepsydra or water organ, in which the air was compressed by hydraulic power. The Greeks and Romans also used bellows, with boys standing on them to cause the air pressure. The pipes were made of copper or bronze. At least one mediaval organ used "heated water," possibly an early application of steam, but perhaps only a prevention of freezing.

Pope Vitalianus used an organ in the church service as early as about 666 A. D. In the next century organs were made in England. King Pepin, of France, received a present of one from the Byzantine Emperor, and Charlemagne introduced the instrument into Germany. In those days it was a primitive affair, and could only give "full organ" effects; so it is hardly surprising to read that a lady at Charlemagne's court

went crazy on hearing it played. The English monk Wulstan, who died in 963, gave a full description of the cathedral organ at Winchester. There were twelve bellows above, and fourteen below, worked by "seventy strong men." There were four hundred pipes, ten for each draw-rod. These rods, marked with letters, served as keys, and were played by two men. The notes would "strike the seven differences of joyous sounds, adding the music of the lyric semi-tone;" that is, a diatonic scale with a flat seventh added. "Like thunder the iron tones batter the ear," adds Wulstan, "so that it may receive no sound

but that alone." A small portable organ, called the Regals, was used in the Middle Ages, and as late as Monteverde's time. The larger stationary organ was called the Positive, a term still sometimes used in France. Keys came in during the 11th century, in the form of heavy levers. The early keys were so large that they had to be played fist, and if the performer's hands grew sore he was allowed to use his elbows. In 1350 a Polish monk made an organ with twenty-two keys, and in 1361 Nicholas Faber finished the Halberstadt organ, described by Pretorius. In the latter the full-organ effect was modified by having different keyboards for different pipes. Later, a sliding board was used to cut off certain pipes, and finally Timotheus worked out the stop and sound-board idea for an organ at Wurzburg. The Lübeck organ of 1516 had two manuals, a set of pedals with a 32-foot principal for deep tones, 57 stops and a swell-box. It was this organ that Buxtehude used when Bach walked fifty miles to hear him. To the same place came Handel and Mattheson when the old organist thought of choosing a successor. But one of the conditions provided that the chosen candidate should marry the old man's daughter. The two young should marry the old mair's daughter. The two young aspirants decided not to compete, but history does not state whether they did this, before or after seeing the

Americans should remember the date of 1713, for in that year the Puritans refused Edward Brattle's gift of the first organ imported into the colonies. The in-strument went to King's Chapel. Later on it was passed to Newburyport, and is still in existence at Portsmouth, N. H. The first American organ was made by Edward Bromfield, Jr., in 1745.

MUSICAL MISPRINTS.

The misprinter is still at work. Recently a west-of-England paper, in describing Elijah, mentioned as one of the numbers, Ye people, mend your hearts, mend your hearts and not your garments. When it is considered that the text has "rend" in place of "mend," it will be seen that this was certainly a new "rendition."

Among other anecdotes, Weingartner gives one that dates back to his career as opera conductor in Dantzic. He wanted to give Beethoven's Fidelio, and suggested it to the manager. The latter cried out, "If that is one of those trashy new things, by some young composer who wants a big royalty, we will not give it." Weingartner was stalking away in disgust when the manager called

him back for further information, and finally decided it would be safe to give the work. This is in some ways not such a bad break as it would seem. In our country well-managed opera companies like those of New York and Chicago have the resources for a full repertoire of old and new works. But in the small European cities the support and scope is more limited, and the manager sometimes has to "make bricks without straw." Weingartner himself once sent the present writer a full account of the conductor's trials in small cities-poor settings, third-rate artists, no time for sufficient rehearsals, and a public always clamoring for something new. Yet from all this Weingartner became gloriously great conductor; and foreign managers with little backing often do more than some of ours who are well supported and cater to a larger public.

The London performance of Der Rosenkavalier caused one paper to indulge in the following effusion: "Mr. Oscar Strauss's work is now familiar to English music lovers. It has none of the peculiarities of Elektra, but is more in accordance with Mr. Strauss's earlier weight." earlier works." The writer would have made the item more complete and all-embracing if he had included the Beautiful Blue Danube in the earlier works. Oscar is known through The Chocolate Soldier, but why discriminate against Johann or Edward?

MUSICAL NOVELTIES.

Massenet's Roma has been winning fresh laurels of late. The libretto deals with an unfortunate Vestal, who, having transgressed the rules of her order, is who, naving transgressed the roles of her order, is blamed for the defeat of the Romans by Hannibal. It is rather hard that she should be held responsible, but aside from that the plot is interesting and effective. The vestal is to be buried alive for her supposed evil influence, but in the end her grandmother saves her from this by stabbing her. Act II, in her house, is very attractive, while the later acts bring the vestal temple, the senate chamber, and the temple of peace. The climaxes are good, the numbers grateful to the singer, and the music full of real dramatic power.

and the music full of real dramatic power.

A new French work, given at Angers, is Le Retour, by Max d'Ollone. The plot is somewhat symbolical. Blanche and Hugues live by the sea with their old randfather. Hugues represents progress and science, and fears the old castle tower will fall. Blanche awaits her absent lover, Jean. The latter returns, to ask forgiveness after following false ideals and deceitful pleasures in the wicked world. The two men forgive him, but Blanche sees that he is not the same, and repulses him almost unheard. From an old fisherman's legendary lore she is led to think this an evil spirit impersonating Jean, and the latter admits himself only a phantom, thinking of the contrast with his former self. Jean sets out for his ship, and is drowned in a tempest that wrecks the castle tower, but Blanche lives on in expectation of a real Jean. The music shows much emotional power and sombre grandeur.

emotional power and sombre grandeur.

Other new French operas are Gailhard's Le Sortilege,
Mariotte's Vieux Roi, and William Rateliff, by Xavier Leroux. Germany offers Botho Sigwart's Songs of Euripides, Max Wolff's Der Heilige, Carl Somborn's Flammen, Bock's Wendenkönig, and Ulenspiegel, Walter Braunfels. The latter title is the Eulenspiegel of Strauss; but the mercurial Till was more than a mere joker, becoming a national hero in the Dutch wars against Alva. Neitzel's Barbarina proved charming at Cologne. Other novelties are Enna's Gloria Arsena and Buttikay's Cinderella. Weimar enjoyed Lanval, by Pierre Maurice, in spite of the fact hat the composer missed some dramatic opportunities. The story is taken from an old tale of Marie de France, the most famous of the "Glee Maidens," who lived in the 13th century. These Glee Maidens flourished in England, and would often become wandering minstrels.

They traveled about at times with no more escort than a pet dog or goat, and amused the villagers with their songs and stories. The more famous ones among them were definitely attached to courts, where they fulfilled the duties of minstrel or trouvère. We read that one of their number, Adeline, was given an estate by Wil-

liam the Conqueror. Orchestral novelties include the little-known Gigues from Debussy's Images, of course finely orchestrated and full of tonal delicacy. Paris heard also Delune's Oedipe. Among the centenary events, Carl Bleyle has written a Sieges-Ouverture to commemorate the battle of Leipsic, an affair that made more noise than either Wagner or Verdi. Bleyle's new violin concerto was well liked in Berlin. Other novelties are Stenhammar's weil fixed in Derini. Once in Scherzo, and Poeme by Mideiniter, a Christmas work, Scherzo, and Poeme by De Grignon. Wassilenko's suite Au Soleil, Pogojeff's knowledge, toward which end Polondise, Boche's poetic Island of Circe, the symphony

Per aspera ad astra by Scharrer, and Klose's E reigen. In a concert of women's works, the best w selections from Adela Maddison's Talisman and Rhapsodie for piano and orchestra by Nadia Boulana St. Saens is writing a choral work, The Promised London for the Gloucester festival. Paul von Klenau has pi duced a symphony on Dante's Inferno, but there many compositions in existence that sound like t

CRYSTALLIZING THOUGHT-ATOMS.

BY LILLIAN M. WHITE.

RUSSELL CONWELL, in his noted lecture, "Acres of Diamonds," said much upon the vast amount of un-appropriated opportunity with which every human being is surrounded opportunities which might become a part of the equipment of all individuals who were so constituted as to attract, see and seize advantages.

It is a well-known fact in the world of science that every variety of crystal formation follows a law peculiarly its own: that diamonds, rubies, emeralds, salt, sugar, ice, frost, snow, each attract the molecules which belong to them. In the case of certain minerals possessing the same properties, by means of great pressure and terrific heat, at last, through cou ages they reach their perfected state. John Ty makes the statement that the force of gravi though mighty, is a slight thing in comparison power that attracts the atoms which go to the up of crystalline forms. One of the curiosi nected with this crystallizing process is the facsome of the forms, quartz for example, are so viating in the acuteness of their angles, regard size, shape or number of faces, that in case of qu as to identity, the measurement of the specimen point where angles converge settles the question controvertibly.

The application to those of us who are studen teachers is evident. We are surrounded by literature pertaining to our art, and, while we part of all we have met" in that we assimilate of these helpful thoughts, and they belong to us law as undeviating as that controlling the attraction the molecules of crystals, still, to many of us there comes the need at times of more definite knowl sharply standing out (as do the sharp angles prisms) so that we may speak "with authority jects under discussion. Our difficulties in th tion come from the fact that few of us phenomenal memories of such mental giants Macaulay and others of his stamp, and so his our tongues' ends the matter needed, or indeed of the journal where it was read, or author's date of publication,

A good plan is to keep on the piano, cabinet or desk a blankbook (that ever-prese teachers) and in this write at the head of the names of subjects of general interest foun ETUDE, such as technical work along all line harmony, musical history, autobiography, studies and pieces for the different grades, and data, all necessary in a teacher's work for arousing and holding the interest of pupils. Then under each head enter titles of helpful articles on that special subject, author's name, date, name of publication, etc., ctc. By following this system and with THE ETUDES on file it is the work of but a moment to refer to the needed article and thus help in adding to the student's musica knowledge

Those of us who are so fortunate as to possess copies of THE ETUDE running through many years, have veritable treasure-chests, nuggets of gold and literally "Acres of Diamonds" in the wealth of helpful thoughts contained therein. While taking an enforced rest after nearly three decades of teaching the riches held in these carefully saved ETUDES have been brought forcefully to the mind of the writer, and hour after hour has been spent in rereading them, never neglecting the current numbers, however, in doing so. It pays largely. Though possessing Grove's Dictionary and the various books that go to the making up of the usual musical library, I yet find these books do not in any way take the place of THE ETUDE articles, as these latter are the crystallized personal experiences of many workers in musical fields and are like so many necessary atoms to help in building up the final perfect crystal of musical knowledge, toward which end every conscientious



Recollections of Famous Musicians

By the Eminent Conductor, Composer and Singer

DR. GEORGE HENSCHEL

[Enrod's Norr.—In the Jubilee issue of The Errore published last January, Dr. George trenscher exceedingly interested and second control of the Control of t

Most gladly do I comply with the editor's flattering and gratifying request to give the readers of The ETUDE another glimpse into my musical past, and will take up the thread of my narrative where I left off in the first article.

MY FIRST MEETING WITH RUBINSTEIN.

The Christmas holidays of 1868 I spent at home in Breslau, where Anton Rubinstein was announced in Dresau, where Anion Rubinstein was amounted to give, in January, 1869, a concert with orchestra. Constantin Sauder, the head of the music firm of Leuckart, which had their premises on the ground floor of the house I was born in and where we still lived, had always taken a lively interest in my career, and, much to my joy and pride, had arranged that I should associate with Rubinstein, whose local manager he was, by singing at the concert an aria with orchestra and some of Rubinstein's songs to the composer's accompaniment.

On the morning of the concert day we had the final rehearsal, after which Rubinstein, Sauder and I repaired for luncheon to the "swellest" restaurant of the town, "The Golden Goose," of which, needless to say, I had up to then seen only the outside. We seated ourselves at the large table in the centre of the room, at the other end of which the only other person present-it was already past the usual luncheon hour-had nearly finished his meal. He was a well-known musical amafinished his meal. He was a well-substantial teur, and army surgeon by profession. Rubinstein, Sander and I had just settled down to our welcome and well-merited repast when from across the table the penetrating military voice of the surgeon called out

"Say, Sauder, how did you like Tausig the other

Tausig had given a pianoforte recital the week before. Sauder, by nature shy and meek, got quite red in the face with embarrassment and was still composing an appropriate answer when the irrepressible surgeon

"Well. I can only tell you, compared with Tausig, Rubinstein is nothing but a threshing flail!"

Now in German this does not only mean the agri-cultural implement, but is figuratively used to indicate a particularly uncouth, rude, ill-mannered person, An awful silence followed. Sauder's and my spoons, just raised to our lips_ dropped back into the soup. and for a moment we did not quite know what would happen next. The unfortunate army surgeon evidently became aware of something being wrong, and, clapping his monocle in his eye and surveying our party, recognized the lion head of the smiling Rubinstein, who, shaking his mighty mane, bade us not to pay any atten-

"A public man," he said, "must not mind such things.

To tell you the truth, they rather amuse me."

The surgeon, however, seemed anything but amused; he got up, paid his bill, and left by the back door so tions of awe and, once in a while, good-natured disas not to pass us. The concert in the evening was a approval on the part of our poor, bewildered hostess, huge success. The house was crowded and Rubinstein received a perfect ovation after playing his D minor Concerto, and when, that night, I was lying awake in my bed and dreaming for a long time before finding sleep, I came to the conclusion that there was not a bad name in the world I would mind being called to play as well and to be as famous as Rubinstein.

THE IOACHIMS.

In the autumn of 1870 I went to Berlin to continue my studies at the Royal High School, of which Joseph Joachim was the head. Adolph Schulze was my teacher in singing, and to his gratification, no less than to my own, I soon commenced to be engaged for oratorio and concert, not only in Berlin and the provinces, but also ontside of Germany, in Belgium, Holland, Switzerland, Russia. In Berlin many musical homes were opened to me like that of the Joachims, Madame Schumann's, the Simrochs, etc. Needless to say I grew more and more gratefully conscious of the privilege of a closer acquaintance with artists who had already achieved much in the world.

As to the Joachims I must confess that, greatly as I admired the greatest and most celebrated violin player of the time, I hardly to any lesser degree appreciated the wonderful art of his wife. Madame Joachim's was a perfect vocal technique, joined to the inestimable gifts f a beautiful sonorous alto voice, great depth of eeling, a keen intellect and a fine musical perception. These forces she put into the service of an exalted ideal of her art and of the mission of art altogether, with the result that there was neither a too much nor a too little in what she did, but a sort of Grecian serenity, a faultless balance of values, so to speak, with j.s: enough of her own personality in it to make her singing enough of her own personal states and gratifying beyond the intrinsic merit of the works she interpreted. There are many singers who please the thousands, but only a very small numer so thoroughly satisfy the few as Amalie Joachim

CLARA SCHUMANN'S GREAT EARNESTNESS.

Her much older friend, Clara Schumann, for whom Brahms until the end of his life cherished a touching, almost filial love and devotion, was one of the gentlest, kindest, most lovable of women. It was a delight to listen to her when, in her charming melodious voice from which a certain fascinating Saxon accent was never absent, she would revive memories of the past. Her art she took very much in earnest-not only as a performer but as a teacher-and it will surprise many of the younger people of to-day to hear that whenever Mme. Schumann and I were the soloists at the same concert, as was often the case, and she accompanied me in her husband's songs, we would invariably have a rehearsal of those songs on the morning of the concert, even though perhaps we had done the same songs only a week before somewhere else.

A RUBINSTEIN STORY.

remember a dinner once at Mme. Schumann's in Berlin, when, to the wonder and amid frequent exclama-Anton Rubinstein entertained us with the story of his experiences in the United States from where he had just returned after a tournée of two hundred and fifteen concerts in eight months (and there were no Sunday concerts then!) and where once, somewhere out in the "wild and woolly" West a man, about an hour before Rubinstein's recital, had thrust his head into his room at the hotel with the words, "Don't you think, boss, it's about time to have your face blacked?"

'No, you didn't really"-gasped Mme. Schumann. From Berlin I was now almost continually making professional journeys, which often kept me "on the road" for weeks at the time. Musical agencies had only just commenced to come into existence and I still had to be my own manager, which meant that, by accepting all engagements as they happened to come, I had to travel to and fro much more than if an experienced agent, as is now done, had arranged a tour according to time and distance, insuring greater comfort and less wear and tear.

In the year 1873 I sang in no less than forty-seven different places, and, needless to say, met a great many eminent people; but it was not until the year following that I reached a rather important point of my career. I got my first engagement at one of the famous Nether-Rhein music festivals-that year it was Cologne's turn-and with no little pride and hardly less anxiety I saw my name announced for the first time in a list of soloists which comprised some of the most renowned singers of the day.

A MEETING WITH BRAHMS.

Above all. Bral.ms was to be there, the man whose name was then on every musician's lips, the man whose genius had been proclaimed to the world by no less an authority than Robert Schumann in the glowing language of an inspired prophet. For weeks beforehand my mind had been occupied with the prospect of actually meeting Johannes Brahms, and I well remember my embarrassment and the sensation I, had when at last I was permitted to shake hands with him after the rehearsal for Handel's Samson, in which oratoric had to sing the part of Horapho. A few kind and encouraging words, however, soon put me at my ease and I could give mysclf up to scrutinizing Brahtns' personal appearance.

He was broad-chested, of somewhat short stature (about five feet seven inches) with a tendency to stoutness. His face was, then, clean shaven, revealing a rather thick, genial underlip; the healthy, ruddy color of his skin indicated a leve of nature and a habit of being in the open air in all kinds of weather; his thick brown hair fell down nearly to his shoulders. His clothes and boots were not what you would call the latest pattern, nor did they fit particularly well, but his linen was spotless. What, however, struck me most was the kindliness of his eyes. They were of a light blue, wonderfully keen and bright, with now and then a roguish twinkle in them, and yet at times of almost

childlike tenderness. Soon I was to find out that that roguish twinkle in his eyes corresponded with a quality in his nature, which could, perhaps, be best designated as goodnatured sarcasm. Already in the evening of the same day I found myself sitting with Brahms in a "kneipe," one of those cosy restaurants, redolent of the mixed perfumes of beer, wine, coffee and food, so dear to Germany in general, and German artists in particular, in the company of four or five prominent composers of the day, who had come from their different homes to attend the festival. The musical proceedings of the day had been the chief topic of conversation, when suddenly one of the "Herren Kapellmeister," pointing toward me (some new songs of mine had figured on the morning's program) exclaimed: "Now just look at that lucky fellow, Henschel! "He can both sing and compose, and we"-describing with his hand a circle which included Brahms-"we can compose only." not even that," Brahms replied instantly, with the expression of the most perfect innocence.

All during the festival he treated me with exceeding kindness, and I was made happy soon afterwards by receiving a letter from him asking me to sing, in the spring of 1875, at two concerts of the Society of the Friends of Music in Vienna, of which he then was the conductor. In good time I made my preparations for a prolonged stay in the "Kaiserstadt" so that I might profit as much as possible by the intercourse with so great a man, an intercourse which indeed, thanks to Brahms' affability and kind-heartedness, proved to be a source of greatest joy and benefit to me.

We went for a walk together every day, mostly in the Prater, the favorite out-of-door resort of the Viennese, and it seemed a matter of no small gratification to Brahms to find himself recognized and respectfully greeted everywhere we happened to "drop in" for an occasional rest. The numerous public gardens where gypsy bands played especially attracted us, and it was a delight to notice the increased spirit those brown sons of the Puszta put into their music in the presence of the master who had done so much toward opening to their beloved tunes a witter sphere of pop-

TWO BRAHMS CONCERTS.

The two concerts at which it was my good fortune to sing under the master's conductorship—the last he directed for the society, having resigned his post early in the year—were Bach's Passion according to St. Matthew, and Bruch's Odysseus, and it was a rare delight to watch the reverence, earnestness and dignity which he brought to bear on the performance of Bach's wonderful work. The great Sebastian was one of his gods, and I remember his saying to me, when, one day his rooms in the Karlsgasse, I pointed to Bach's Wohltemperirte Klavier, lying on the piano, "with these rinse my mouth every morning." Soon after those beautiful Viennese days I was due at Düsseldorf, the scene of that year's musical festival. The first performance there, under Joachim's bâton, of Handel's Oratorio Hercules had attracted a good many Englishmen, among them Mr .- afterwards Sir-George Grove. and Walter Broadwood, the famous piano maker, in whose genial company I often found myself during the festival, and who first made me think of England as a possible field for future activity

rather amusing thing happened in connection with that first performance of Hercules: An enterprising German publisher, rightly anticipating a demand for vocal scores of that fine oratorio, had prepared and published a German edition of it. In his desire to be as authentic as possible, he had taken hold of an old English edition of the work, the title of which happened to read Handel's Oratorio Hercules in Score. There being, as is often the case on title-pages, no punctuation after the word I ercules, our friend, whose English must have been or a par with his geography, remembering perhaps Gluck's Iphigenie in Tauris, evidently took it for granted that "score"-pronounced in two syllables "sco-re"-was one of those out-of-theway places of ancient history and confidently and proudly sent his volume into the world with the strikingly ingenious title Hercules in Score, oratorium von

THE ETUDE

TEACHING A PRINCESS.

The following year, 1876, was full of interesting events. In April I had the privilege of being the guest at the New Palace, Darmstadt, of the late and much lamented Princess Alice of Great Britain, the consort of Prince Louis, afterwards Grand Duke of Hesse. I mention this as being the first occasion on which I had personally met a member of the English Royal family, and also because it afforded me the opportunity, as will presently be seen, of admiring, from personal experience, their rare thoughtfulness. I had a little suite of apartments assigned to me; a special valet was placed at my especial service, and I felt altogether very grand. Every afternoon the children-sometimes rather reluctantly-had to play to me on the pianoforte, and every evening after dinner-I was the only guest staying in the house-the Princess and I played some four-hand gements of classical music.

On one occasion the Princess showed me two rare volumes of old English, Scottish, Irish and Welsh melodies which perfectly fascinated me, and, seeing my enthusiasm, greatly regretted her inability to give me those volumes, as they had been a present from her husband; "but," she said. "if ever you should go to England I shall see that you get them." I was exceedingly grateful even for what I then took to be a charming façon de parler, and soon forgot all about it. A year later, a few days after my first arrival in London, on returning to my rooms one night, I found on the hall-table a big parcel, with the words, "By command of H. R. H., Princess Alice of Hesse," on the cover, and containing the precious volumes.

THE COUNTING HABIT.

BY L. A. BUGBEE-DAVIS.

It is said that habit makes "second nature." One habit that must be formed from the very start with pupils is counting. The younger the pupil the more easily is the habit established. From the moment that the child touches the keyboard or table, if table practice is used, even for finger movement, be sure to count. It avoids trouble later.

Older pupils as they advance to a simple piece or study will say: "I don't need to count." They believe it, too, but the teacher must insist. Often a pupil will make another attempt for an excuse and the next remark will be, "I can't count; it puts me all out." An adult is liable to insist quietly upon counting to him-

self, which leads to a polite way of omitting the count.

Teaching young children the value of notes is quite a problem. One effective way is to ask the child to name his favorite pie. Then draw a circle, a good sized one, upon a music slate or paper, and tell the pupil that he is to imagine that is a pie. We then imagine that a pencil is a knife and we cut the pie through the centre, the pupil having one piece and the teacher the other. The child sees plainly that he has half and that the two halves make the whole. The following small divisions seem quite simple when made with the help of an imaginary pie.

One teacher has found it advantageous to write the count under the notes of the first few measures, the plus sign signifying the "ond" count, thus:



This writing can be made in pencil and erased as soon as learned. The pupil must be cautioned not to mistake the numbers for fingering.

A point that is at first difficult for the pupil to understand is why we count one "and" to a quarter note when we have said that in four-four time a quarter has but one count. It is easy to make the mistake that we are giving one count and half of another to it. It must then be explained that when we say "one" we are think-ing only half of a count, and the "and" means the other half of the count that has just been counted.

The fact remains that the teacher must be positive upon hearing the count, and after more or less of a truggle there will be no opposition.

However, it must be impressed upon the mind of all pupils, young or old, that the time never comes when we can graduate from counting—that is, dispense with

PRACTICAL HINTS TO PUPILS.

BY WILBUR FOLLETT UNGER.

I. PRACTICING: Your advancement depends : Ital upon the work that you do between lessons. times pupils wonder why they cannot accomplish at that is necessary at lessons. In answer to this I woo say, When you are sick and go to a doctor for medicine, would you reasonably expect to get well without taking the physician's medicine or advice, no matter how clever the medical man might be?

II. REGULARITY OF ATTENDANCE: Many pupils lose sight of the fact that music-teaching is the source of a livelihood. Teachers have to live as well as other human beings, and are dependent upon the money received from lessons they give. And the better a man is paid, just so much better condition he will be in, and the better able he will be to give "money's worth, speaking from a commercial point of view. A volume could be written on this subject alone, and its importance will be appreciated only when you have th experience of expecting something of a certain value and receiving, instead, a thing of only half the value

you were counting on. III. PUNCTUALITY: A teacher plans his time shows to the minute, and each tardy pupil keeps al late. Better be too early, and wait for the

than to be late and keep your teacher waiting IV. NEATNESS: Come to your lesson dresses and have your hands clean. This applies p to young boys who have just finished a ball g to their music lesson. Fancy the incongruity to produce beautiful music with unclean ha

V. RESPECT: Don't dispute every remark teacher. Some pupils like to argue, "to hear selves talk!" It is the teacher's privilege lessons in order to enlighten you on certain do not waste valuable time by trying to our

VI. ENTHUSIASM: On the other hand. as bad to sit upon the piano bench like image. Try to act as though you possesse telligence, and give as good an account of your vocabulary will permit. The pupi through the lesson without once opening how speak will not get very much good from he teacher likes to be asked questions; it she

on the part of the pupil. VII. BE SERIOUS: There are many g make it very difficult for the teacher in anything because of their constant frivolity think are naturally of a light, volatile disposi he case for a moment that you or your parents may be) are paying hard-earned money ese lessons, and you should be serious enough some good from them.

VIII. FOLLOW ADVICE: If a teacher sees a fault in a pupil, and gives advice to correct that fault, it seems almost superfluous to say that the pupil should try to follow that advice. And, yet, oftentimes. a pupil will be neglectful and fail to carry out the teacher's plans. You may think that you are practicing faithfully, and yet be overlooking the very point with which your teacher is endeavoring to impress you.

IX. REAL MEANING OF "PRACTICE:" Some pupils claim that they "practice" their allotted time religiously. and yet do not advance satisfactorily. True, they sat at the piano and played, but did they practice? By the way, just what is the true meaning of that very common word, "practice?" I should like to wager that 90 per cent. of music students have never looked up the word in the dictionary! The dictionary gives it as "frequently repeated actions." Very good; then if you play over a piece once, or even twice, can you conscientiously say that you have "practiced?" Then, even though you literally "practice," do you give close attention to every mistake and see that you play accurately:

PLAYING: After you have acquired a fluent technique, a good repertoire and general musical knowledge-what are you going to do with it all? Hide your light under a bushel? Stop practicing becaus your work is finished, and thus become rusty and for get all you knew? Go out and play! Bless other with your hard-earned knowledge.



THE great adaptability of the piano may be best understood by the success attained by some widely known transcriptions of familiar operatic scenes for that instrument. Some modern composers have carried the art to an astonishing point of perfection. Thalberg, in his L'Art du Chant, gave the initial impulse to this style of writing for the piano, but he was distanced by some of his successors. As indicated by the title of his work, which embraces a number of operatic transcriptions, he has chosen to make the human voice his ideal, and has surrounded the melodies chosen for illustration with the most brilliant passage work, which he himself executed with the utmost clearness and precision. His rivals followed the examples he had given and the majority of operatic arrangements were soon made after a certain pattern that grew to be monotonously the same.

Liszt then entered the field and infused a fiery and dramatic spirit into his music that was totally absent from Thalberg's cold and polished mannerisms, founded as they were upon the legitimate use of mechanism hitherto not exploited or fully understood. Instead of using the pedal only for its most obvious effect, tha of sustaining tone without the action of the fingers, Liszt used it for what might be called the orchestration of the piano; that is, in connection with various touches and attacks by fingers, wrist and arms to suggest not merely the voice, but the different timbres and tone colors of orchestral instruments which have become of increasing importance in the expression of the musical idea during the growth of the romantic school in the past century. The difference between the Thalberg and the Liszt style of playing is well expressed by a character in Anne Hampton Brewster's novel Compensation (now out of print), a book which had much vogue among musicians a half century ago:

"I heard during two different visits to Vienna those great artists. Thalberg and Liszt. Let me tell you the effect produced by each. I heard Thalberg first. His playing is the perfection of one kind of expression; not of feeling, however. I felt that something was wanting; it sounded like ice-rain on a plate of steel. Again I went to Vienna and heard Liszt. Oh, Fwhat an awakening to my whole nature did his music cause! It was the ice-rain still, but the steel plate was burning, seething hot. He seemed a poet of the instrument, an inspired rhapsodist; and everything he played appeared as if it sprang from his brain and the instrument, created in its perfect loveliness at one and the same moment.

It is not enough to execute the melodies of a transcription clearly and smoothly to indicate the orna-mentation introduced by the transcriber and its incidental nature; there must be an appreciation of the tic situation in which the characters are placed and which colors the compostion as a whole. In view of this it has been thought well to recount the particular incident that gives rise to the piece taken for onsideration, so that the player may gain the atmosphere for an intelligent and expressive performance.

QUARTET FROM RIGOLETTO-LISZT-VERDI.

The situation that we find here is one in which the conflicting passions of love and revenge, self-sacrifice and mockery find characteristic expression in music in each case admirably suited to its purpose. Gilda the daughter of Rigoletto, overhears her lover the Duke of Mantua, making love to her ignoble rival, Maddalena, while her father, who has led her to the spot with the hope of thus killing his daughter's affection for a perfidious lover, is filled with direful thoughts of ven-

geance against him. The scene represents father and daughter outside a ruined house, while the Duke and Maddalena are within, so the four voices unite, and form a musical ensemble of rare beauty without violating the sense of dramatic fitness to the eye. Each voice is reproduced in its appropriate register; the tenor of the Duke is heard in the sonorous lower middle tones of the piano, the mocking theme in which Maddalena declares her disbelief in his vows of constancy is entrusted to a series of staccato sixteenth notes which convey an unmistakable idea of carelessness and frivolity. Gilda's desperation at the discovery of her lover's treachery is heard in tones that soar above all, while her father's determination to punish the faithless Duke is expressed by an agitated movement in the bass-all woven together by an art that makes this one of the most admired compositions among operatic achievements and here inte with some of Liszt's most brilliant cadenzas and figura-

O, THOU SUBLIME SWEET EVENING STAR, FROM TANNHAUSER-WAGNER-LISZT.

This beautiful romance for the baritone voice is sung by the minstrel Wolfram, the hopeless lover of Elizabeth, the beautiful niece of the Landgrave of Thuringia. She has just repulsed him as he discovered her praying at an outdoor shrine of the Virgin, and has left him to return to the castle on the heights above, while he seats himself on a rock at the foot of the hill which she is ascending and preludes on his harp. It is after sunset, and as it grows darker he fixes his eyes on a brilliant star that is glowing above him and, still playing his harp, he entreats it to bear his greeting to the maiden who refuses him the gift of her love.

POLONAISE FROM MIGNON-ROSELLEN-THOMAS.

Mignon is a poor child, one of a band of wandering gypsies; no one knows her history or her origin. She is rescued from the life of a strolling dancer by Wiliam, a young man on his travels, and thus excites the jealousy of Filina. a gay young actress who sings the polonaise to an audience of guests at the castle after a performance of Midsummer Night's Dream, in which she takes the part of Queen Titania, and appears in the costume demanded by the rôle. The brilliancy and lightness of the music are typical of frivolity and coquetry of her character, and as such it occurs more than once during the course of the opera. A more lifficult, yet very popular transcription of this piece has been made by Ludwig Schytte.

MAGIC FIRE MUSIC FROM THE WALKURE-BRASSIN-WAGNER.

Brünnhilde, the daughter of Wotan, who is the supreme god of German mythology, has disobeyed her mighty father by rescuing Sieglinde, who he has decreed must meet death with her husband Siegmund. Wotan declares that she may not escape punishment for her disobedience and dooms her to fall into a deep sleep and be the prey of any who may happen to pass. Knowing that he is inexorable she begs the boon of being surrounded by fire through his magic power, so that she may fall into the hands of a hero, one who will have the courage to stride through flames before capturing her. He grants her request and kisses her eves, which sends her into a profound slumber; then striking his mystic staff on the ground fire appears on the rocks around her and the whole background is illumined with the glow of billowy flames.

In this transcription Brassin utilizes to the fullest

extent what I have termed the orchestration of the piano. Like most of Wagner's music, it is made up largely of short themes (leit-motiven), each one asso ciated with a particular personage or thing, in which tone-color plays no little part. Here is first heard the theme of Wotan's magic staff; then follows the fire theme, succeeded by Wotan's song to his sleeping child, which is heard in the bass notes of the chords in the left hand, while a theme typifying her sleep appears in the upper notes of the right hand. The skilful player will modify his touch so as to suggest the different instruments used in the orchestra-flutes, violins. brass, etc., and even a little chiming bell. Those who have heard the late William Sherwood play this composition will remember the fidelity with which the orchestral coloring was reproduced.

SEXTET FROM LUCIA-LESCHETIZKY-DONIZETTI.

Lucy Ashton and Edgar of Ravenswood, whose families are at war with each other, and who occupy adjoining estates in Scotland in the seventeenth century, have plighted their faith to each other. Lucy's brother, Sir Henry, learns of this secret engagement, and by means of forged letters leads her to believe him false to her. He then persuades her to accept Sir Arthur Bucklaw on the plea of being implicated in a conspiracy against the government and that Bucklaw's influence can alone save him from fatal consequences. Edgar, being called away to France, she consents and a time is fixed for the signing of the marriage contract. During the ceremony, to the consternation of all, Edgar, who has heard of her seeming treachery, bursts into the hall and commands her to tell him if the signature is truly her own. She acknowledges it, and he returns the ring he had given her, fiercely demanding his own which he flings to the ground and wildly tramples under foot, madly cursing her and her family,

The arrangement by Leschetizky of the sextet which is sung at this juncture differs from the numberless others made of this admired composition in being for the left hand alone, a pianistic tour de force, that of late years often appears on recital programs.

GRAND MARCH FROM TANNHAUSER-LISZT-WAGNER. A tournament of song has been arranged by Her-mann, the Landgrave of Thuringia, at his castle on the Wartburg, to which all the nobles and minstrelknights of the land have been invited, the prize being the hand of Elizabeth, the fair niece of the Landgrave The scene represents the great hall of the Wartburg and opens with a martial peal of trumpets, which announces the arrival of the guests, who are greeted by the uncle and niece with gracious courtesy and then seated according to rank. As the key changes to G major the minstrels enter, make a stately obeisance to the assembly and are conducted to their places by

pages. Pomp and state characterize this work, which requires all the sonority possible to the modern grand PRIZE SONG FROM DIE MEISTERSINGER-BENDEL-WAGNER.

piano in its reproduction of orchestral effects.

In the middle ages music was cultivated by a class of minstrels called troubadours, who traveled from place to place or sought the patronage of wealthy men or noblemen. In Germany these were superseded by the Master-singers, who gradually formed a guild of their own governed by very strict rules for admission Walter von Stolzing, a young knight of Franconia, who found great pleasure in music and poetry, wished to join the Master-singers, since he is deeply in love with Eva Pogner, whose father, the goldsmith of Nüremberg, has announced his determination to give his daughter's hand to no one who was not a member of the guild. For entrance Walter finds he must produce a song that shall be beyond all criticism according to accepted standards, with which he is totally unfamiliar At an unsuccessful trial he meets Hans Sachs, the shoemaker poet, who is interested by the young man's evident talent and takes him into his house for the night. In the morning his guest relates a wonderful dream he has had during the night and at his host's request essays to put into the form of a master song. Sachs notes down the song as Walter sings it and to his delight finds that it fulfills all conditions; here it may be said that in the public competition that day he conquers all rivalry and wins the prize for

WALTZ FROM FAUST-LISZT-GOUNOD.

Faust, according to a medieval legend, was an old and learned philosopher who sold his soul to the devil for the return of his vanished youth and the joys of life that had passed with the advent of old age. We see him here in the company of the tempter, who has assumed the form of Mephistopheles, a gay and debonaire cavalier, and has brought him to an out-of-door meeting of peasants, where drinking and dancing form the principal amusements with the design of encountering Marguerite, whom he has already shown to Faust in a vision, in the hope that her grace and beauty will make him more amenable to his diabolical purpose The two are brought together in the midst of a waltz which is interrupted by the meeting of Faust and Marguerite. The latter repulses the strange young lord, who is captivated by her grace and modesty and determines to win her despite the temporary rebuff he has received. This short dialogue, in which some one has said that Gounod shows a sweetness and melody no unworthy of Mozart, the master he so much loved, Liszt has introduced it into his transcription of the waltz, where it demands all the sympathy and expres sion that the pianist can command for the necessary contrast with the brilliancy and buoyant rhythm of the waltz which precedes and follows it.

WEDDING MARCH FROM LOHENGRIN-LISZT-WAGNER.

Elsa, Princess of Brabant, is brought to trial on the charge of sorcery in having made way with her young brother, since he has disappeared while under her care. The accusation is made by Telramund, her guardian, who suggests that her motive was no doubt to become sole ruler of Brahant herself. According to the custom in the Middle Ages she is allowed to choose a champion to do battle in her defence; her choice falls upon knight whom she has seen only in her dreams, and she declares herself ready to bestow on him her hand and the kingdom that is hers from her father. To the wonder of all, such a knight appears drawn by a swan in a tiny boat on the river, who she asserts is none other than the champion of her dreams. He lands and proclaims himself as Elsa's defender, fights with her accuser and overcomes him. The happy pair are united and this chorus is sung as they are led to the bridal chamber in the royal palace. Contrary to the majority of Liszt's transcriptions this particular one presents no especial difficulties to the player, but is well within reach of the average pianist.

HOW CHOPIN'S FUNERAL MARCH WAS babies and domestic cares. WRITTEN.

MANY fanciful stories have been written concerning the origin of Chopin's famous Funeral March. The following is a translation in the Musical Herald (London) of an account from the pen of the noted French critic Jules Claretie which appeared in the Paris Le Temps. It was a part of the obituary notice of Felix Ziem, a water color artist who has just died. Ziem was an intimate of Chopin.

The other day, while the congregation of the Church of Montmartre filed out to the strains of Chopin's Funeral March, I recalled the fact that it was in Ziem's studio that this poignant march was composed, and that it was born of a kind of hallucination of the immortal musician. It was one night after supper, under the influence of a fantastic "Dance of death." Ziem and his guests were amusing themselves in picturesque fashion by wrapping themselves in sheets and doing a kind of ghostly ballet in the studio. Perhaps they had got the idea from the nuns coming out of their graves in Robert le Diable; and it may be that one of them was humming the evocation, made famous by Meyerbeer's music: Nonnes, qui reposes sous cette froide pierre. Releves vous! But Chopin was not moved to laughter. Surrounded by those beings clad in winding sheets, he was strangely agitated, and, shaken by a sudden nerve-storm, he seated himself at the piano. A feverish inspiration carried him away, and the notes that fell from his thin consumptive fingers were as the falling of slow tears. Gradually the ghosts ecased their sarabande; the student jokes died out, and the frantic dancers were changed into attentive, silent listeners, dominated by his genius. Bravo, Chopin!

Chopin, this is admirable!

Let us chair him!

And thus the Funeral March was born; the march whose sobs accompanied the funeral procession of Ziem in the church instead of the studio-after so many years.

THE ETUDE

THE MOTHER IN MUSIC.

BY MAGGIE WHEELER ROSS.

How unfortunate it is that so many young women feel called upon to lay "their music" as a sacrifice upon the marriage altar. In the first flush of married life, when the delight of "fixing up" the nest is the first consideration; when there are so many fascinating occupations at hand; the hanging of curtains, the marking of linen, the arranging of china, pictures, and beautiful furniture, all bidding for a portion of the wee bride's time, it is small wonder that regular practice should be laid aside. But it is a dangerous thing to o, for it is a troublesome matter and frequently a discouraging process to take it up again. During these exciting days, however, it is not missed, but regret, great knawing, hankering regret is sure to come in later years, and it is truly unfortunate that there cannot be some wise guardian angel at hand to keep alive the interests of musical brides turing the courtship and the honeymoon.

A writer in THE ETUDE once said: "Most women do not really give up their music until they have little children—just the time in all their lives when they need it most." The value of music to the mother is inestimable. In the first place, it is a diversion from the cares and worries of home-making and child-rearing. It is most restful and soothing after the backracking and nerve-straining duties of the housewife and mother to sit down to the piano and play or sing a little while. True, the technique may be poor and the voice may be cloudy with fatigue, but the audience is never critical, and the pleasure need be none the less. The time comes when the children are older and mother is not so weary, and then the dexterity of fingers and clarity of tone are easily restored.

If practice has been given up entirely, however, the skill will probably be lost, and no amount of hard work will regain it. The mother who can gather her little ones around her and play and sing with them has a great advantage over the unmusical parent. Nearly all little children love music, and it has a deeper joy and a greater charm for them when it is made by mother. There is nothing so delightful as really good music in the home circle, and fortunate indeed is the mother who has held onto her art amidst the distractions of

THE MOTHER MUST PROTECT THE MUSICAL TASTE OF THE HOME.

If more mothers cultivated music we would hear less trash in the parlors of our American homes. David Bispham recently said, "The cultivated people of both continents are paying an immense amount of attention to music and are satisfied only with the very best." Children are born with the love of rhythm and melody, and if good taste in music is not instilled in them in the early years in the home, they are bound to pick up the common music of the streets and cheap shows as a mere satisfaction of these natural tendencies.

The mother who is able to play duets with her children is in an enviable position. She can keep them interested during the early stages of piano lessons, and be of wonderful assistance to the teacher in the progress of the child. Further, she is not liable to be imposed on by inefficient instructors. Musical ignorance on the part of the mother is responsible for most of the inferior teaching with which the country is afflicted.

THE MOTHER WHO KEEPS UP WITH HER CHILDREN.

The high-school box or girl of to-day knows a good deal more than the average mother, and frequently this causes disrespect in varying degrees. Therefore every mother should be better informed upon some subject than are her children, just for the sake of holding the dignity of her position. If she reads and studies widely upon musical matters she can keep abreast of the children in its theoretical and historical side even if they do excel her in technique. They will be bound to respect this feature of her learning.

WHEN ADVERSITY COMES

If adversity suddenly comes into the home, the mother who is well schooled in music has a safe and sure direction in which to turn for assisting in the financial care of the family. The woman who is secure in her musical knowledge has no fears of real poverty and want, even if calamity or death overtakes the legitimate bread-winner.

THE MOTHER WHO SINGS.

For the mother with a good voice and only a small amount of time vocal study is to be recommended. It really takes but ten or fifteen minutes practice three or four times a day to train the voice. Singing is easy and natural after the voice is placed, and much practice can be done then while performing home duties. The s. reessful playing of an instrument takes long periods of practice, but with the voice good results will come with small labor. From this, however, let no mother suppose that a little effort will make a finished public singer of her, for she will be disappointed,

In this, as in all other vocations, nothing will take the place of much application and hard work, but creditable and pleasurable singing can be done with a comparatively small expenditure of time. It is the most healthful exercise the mother can indulge in. It will keep youth in the face, figure and heart, and will improve the carriage, and keep the body straight through that trying period of "baby toting" when every natural tendency seems to be to droop the chest and shoulders and push out the abdomen.

THE NEED FOR MUSIC IN LATER LIFE.

There is just one more phase of this subject to be considered, and it is by no means the most insignifi-The time is sure to come with every mother when the actual care of the family will be over; the children grown and able to shift for themselves. With the average woman this period arrives at about fortyfive or fifty years, when she is no longer considered old, and when she has fifteen or twenty years of good health before her. What is she going to do with her time if all the accomplishments of youth have been allowed to rust out?

These are the years in which one's music may be to them both mental and spiritual food, furnishing hours of joy and pleasure, when, otherwise, loueliness might overshadow the hearth-stone. After a busy life of home-making and child-rearing this last score of years is frequently spent alone and in enforced idleness; or, at least, in a mass of petty occupations indulged in because there is nothing else to do. Had we more old lady musicians, we would have fewer old lady potherers, meddlers and runabouts. After many years o ceaseless activity the machine cannot stop entirely. It may creak and groan, but it is apt to run on. If the music interests are kept alive, appreciation of good concerts and musicales is keen, and the elderly woma will find enjoyment in other places than the funeral and "Comings" of the neighborhood, or the period meetings of the church societies. She will have into ests in the new composers, the popular virtuosi ; operatic stars. The musica! happenings of the wo can furnish her mental occupation. All of these tors will add to an interesting old age much to desired and looked forward to by every overwor mother. Therefore, let the musical mother hold on her art as the savior of her future happiness, and to it at every opportunity during the passing year

TONOGRAMS.

BY CAROL SHERMAN,

TECHNIC is never mastered until it is forgotten. Expression is the psychic translation of the master's inner thoughts through the musical clairvoyance of the

Scales are still ladders ladders of musical success Find vigor in Handel, joy in Haydn, purity in Mozart ardor in Beethoven, serenity in Mendelssohn, love in schumann, incandescence in Liszt, and dreams in Chopin, revolution in Wagner, mystery in Debussy, commotion in Strauss, and the future in Johann Sebastian Bach.

One ounce of slow practice is worth a pound of

"I can't keep up my music!" The lazy pupil's warcry (probably first heard by Jubal, son of Lamech and Adah, father of those who play, see Genesis IV, 21.) Applause is a feast for the conceited, but a famine for those who know themselves.

RESULT getting music study is a series of small sudcesses piled one on top of each other over an extended period of time. As Epictetus has said, "Practice yourself, for heaven's sake, in little things; and thence

Plagiarism in Music

Building New Tonal Houses with Same Old Musical Bricks

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music, London

Mr. Prederick Corder, who has frequently homored the Ervine with articles, is one of the most procreases of most of the processive of the

In the very early days of music, as in those of literature and the drama, novelty of matter was neither sought nor desired. As Boccaecio re-told all the old unfragrant stories that had been current for centuries and Chaucer told them again—as Shakespeare took all his feeble plots from previous dramatists and made them his own by a clothing of deathless poetry, so did the early musicians cast the meagre stock of current phrases into the wardrobes of their minds and if the garments were pretty well always cut to the same patern no one knew any better. I do not suppose that the fifteenth-century public had any suspicion that all the matter they heard were just conventional wellworn phrases pinned together by a Canto Fermo, nor that this Canto Fermo was always the same—an old ribald popular song entitled La tête armée written in immensely long slow notes to take all the jig out of it.

During the next century scarcely anything was written but Madrigals, tangles of vocal part-writing, out of which the ear vainly strove to pick bits of tune and seldom succeeded in bearing off more than this:



Next were gradually evolved the phrases and harmonies with which we are familiar in Handel's music. It is needless to point out how limited these are, for we have tacitly agreed to ignore the fact that Handel was only one out of hundreds of composers who all wrote exactly alike. He helped himself freely to the works of his contemporaries, not troubling to imitate them, but taking them bodily, and no one could tell whether they were his or not, nor does it matter-For the works ascribed to Handel are so numerous and so lacking in variety that we only trouble our heads with about ten per cent. and, indeed, one work, The Messiah, is enough for most folks.

Much the same has happened with his contemporary and superior, the great J. S. Bach. He stole very little, for he had a conscience. The concertos of Vivaldi he really seems to have taken merely to show how he could turn the most puerile efforts of others into great art-works. But he was considerable of a self-plagiarist, so that in the present day we are content to ignore quite three-fourths of his works and to ignore entirely the works of the numerous men of his school, 'Only the very fittest survive in our strenuous days and we are content with very scanty samples of even these.

THE NINETEENTH CENTURY RENAISSANCE.

But as to actual plagiarism: the next generation of composers continued to imitate one another and to fepeat themselves; there is not a phrase in the finest of Beethoven's works that cannot be easily found in Haydn and Mozart. It was not till the nineteenth century that musical art broadened and deepened in its possibilities so as to arouse a new critical attitude Henceforward we were to be original at all costs and plagiarism was the sin of sins. Yet, strange to say, at the very time this doctrine was promulgated would-

they were to do nothing but imitate the classics and written at the same Jime and each began: that this was the way to become great original writers Naturally, of those who obeyed these precepts, very few survived the process, and it is quite amusing to observe the vain attempts of original thinkers like Mendelssohn or Chopin to do as they were told. But it was just in the building up of their music that they and a few of their contemporaries were original. The



EDEDERICK CORDER

bricks with which they built were still the same old bricks. If you take-what shall I say?-any fine work at random-say Brahms' Violin Sonata in A, and listen to the opening phrase



you will recognize it not only as identical with the first bar of the Preislied in Die Meistersinger, but as appearing in dozens of other works back as far as Weber's Concertstück and perhaps farther. Does this imply plagiarism on the part of any of those who have used the phrase? Surely not.

Take a large sample-this sequence:



As soon as there was any music at all this was used in its first form, and one would safely wager that no composer, living or dead, has abstained from the use of the more ornamental version, or something very like it. Beethoven, Schubert, Spohr and Schumann have all used it as an important melodic feature in notable songs, and even Wagner, in his unconventional later days, has it in the last scene of Das Rheingold, in that pretty bit where Froh welcomes the return of Freia. Is this plagiarism? No-I say we all use the same old bricks to build with and it is only when these are used in very prominent places or very frequently that they attract attention and for a while seem to be private property. I once heard three important new works produced at a festival; they were Mackenzie's Pibroch, Standard's Voyage of Macldune,

be composers had it perpetually instilled into them that and Sullivan's Macbeth music. They had all been



There was nothing wonderful in this, but it is a phrase that Grieg has made so his own that everybody noticed it, though the three works bore not the faintest resemblance to one another, nor to Grieg. It was really only as though three speakers had commenced their orations with "Mr. Chairman and Gentlemen!"

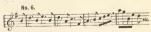
When a work is built up on "leitmotives" or representative phrases, like the music-dramas of Wagner and the symphonic poems of Liszt, such coincidences of phrase, especially in contemporary works, are very noticeable and may be found in profusion. Everybody noticeable and may be round in profusion. 2000 will remember the outery raised a few years ago by an Italian composer who professed that his opera had been plagiarized by Strauss. He gave about 300 small figures and phrases to prove it, yet on comparing the actual works I could find no more resemblance than there always must be in any two works written at the same period.

SOME ACCIDENTAL PLAGIARISMS.

When we get to anything larger than a two-bar phrase the matter becomes more difficult. If we descend to Folk-songs or hymn-tunes we shall find that though the principal phrases of all the best known ones may be fairly individual the subordinate portions are always old friends-stock-pot, in fact. But the reverse is the case in properly composed music. The principal phrase must have been heard before, but the building of it up is always the composers own. The melody of the Intermezzo in Cavalleria Rusticana is a melody of the Intermesso in Cabalian good example. You will find many a work—the Adagio of Gounod's Symphony in E Flat, for instance, that follows this tune note for note for four bars, but is afterwards quite different. But there is a Prelude of Blumenfeld's which has the melody of Wagner's Isolde's Liebestod, and harps upon it in the same way. The coincidence of melody matters little, but the similarity of treatment makes everyone consider this as a gross case of plagiarism. Again, I have heard people charge Wagner with plagiarism because of the coincidence of his melody in Die Meistersinger,



with the well-known subject in Nicolai's Merry Wives of Windsor Overture;



but closer examination shows Wagner's melody to be an ingenious metamorphosis of Sir Walter's theme



Two-bar phrases repeated in sequence assume false importance and suggest plagiarism where none really exists. Thus the beautiful melodic fragment in Beethoven's Eroica Symphony,



appears in Mendelssohn's Italiah Symphony, similar harmonized, thus:



A very similar outline may be found in the Prelude to Act III of Wagner's Lohengrin:



and a closer resemblance still in the leitmotive that goes all through Gounod's Redemption:



The musician will understand that this coincidence of thought is nothing to wonder at, the outline being a very ordinary one

It is only when you get to a four- or eight-bar melody or a complete piece that one can really consider plagiarism to exist, and instances of this are rare and hardly to be found except in very rudimentary music, such as dance-music and comic opera. The possibilities of the "pot-boiler" are so restricted that one ballad, or music-hall song, differs very little from another. I think it strange that there is not more coincidence than actually exists. Sir G. Macfarren told me once that he and Henry Smart, two blind composers, both simultaneously wrote a ballad for the same singer, Sines Reeves. Both songs were put away unlooked at by the same publisher (Lambern Cock), upon the same shelf, and upon being disinterred some years later both were found to be in the unusual key of D flat and the first four bars of both were identical A more curious case may be found in the identity of a pretty little song by Hiller, Wenn ich ein Vöglein wär with one by Gumbert, Mein Lied, both of these having been written for Pauline Lucca. Hiller's song goes:



中中中年1 100 TO THE

Gumbert's, starting with an inversion of the same



can hardly escape from its consequences and therefore follows precisely the same course right through. Hundreds of modern ballads, based on verses of exactly similar metre, parody one another rhythmically and are only saved by the abundant resources of modern

SELF-PLAGIARISM.

But what about the composer who unconsciously (or not) plagiarises himself? The most curious instance of this was Schubert, who frequently wrote the same song or movement a second time, in sheer forgetfulness. To name only one instance, the pretty theme of the second movement in his A minor Sonata re-appears in a decidedly less attractive form in the last movement of the Sonata in A major, and yet again in one of the piano duets. There have been many composers, ancient as well as modern, who have knowingly warmed up their dishes of yesterday, but Schubert did it absolutely unconsciously.

The real hot-bed of plagiarism, intentional and unintentional, is what is know as Folk-song, which may be considered to include its modern offspring, the music-hall song. Any large collection of national popular tunes will reveal the fact that not only is the same tune often revived to fresh words but the same words are set to many different tunes, so that there is no question of the spontaneous production and natural growth which are so often claimed for this class of music. And if you try to trace the origin of any one tune you find so many other tunes closely resembling it that it is never possible to discover the original version.

How many people have tried to find out who composed God Save the King? It goes back and back, till in the time of Henry VIII you find a hundred minuets with a family resemblance to it.

THE INIQUITIES OF HENRY BISHOP,

The case of Home, Sweet Home is even more strange. In 1821 Henry Bishop published a very inferior version of it to different words in a set of so-called Song of Different Nations, all of which were really his own. A year later he embodied it in a sentimental play called Clari, to which he had to supply incidental music. The play seems written round the song, which not only appears in improved form set to Howard Payne's immortal verses, but also in vulgar six-eight time as a Pastorale for the flute, in three-four time as an atrocious chorus of happy guests at the end. It is alluded to in the accompaniments of a "grand scena," the words of which are a wretched paraphrase ("In the promise of pleasure the silly believer, Home forsaking, to brave the betraying world's wave finds but too late that wherever we roam there's no pleasure abroad like the pleasure of home") and also in the overture to this precious concoction, where the second and third portions of the tune are exchanged, spoiling it entirely. To go through this so-called "opera" is wrote the song or not-simply hated it and tried to variations increased to ten and then to twenty.

I repeat, worthless efforts. Who could sing either scting of The Two Grenadiers were it not for the Marseillaise at the end? I call this sort of thing the worst kind of plagiarism. Flotow's appropriation of The Last Rose of Summer and Liszt's bf everything he

could lay his hands on, are equally conscienceless cases.

I end where I began. We all work with the same bricks. Some men steal them: that is not nice. The rest take them innocently. Then they are to be judged by the kind of houses they build. And that is all

AN IMPORTANT SECRET OF TOUCH

BY J. S. VAN CLEVE.

EVERY art has its secrets and the art of piano playing s full of secrets which the student must learn before he is permitted to enter its inner temples. One of the secrets has to do with a principle of touch which lies at the very foundation of all technic and interpretation. Indeed, the whole matter of endurance revolves around this principle. You may have heard certain concert pianists comment upon the amount of endurance demanded by compositions such as the Chopin Polonaise A Flat or the Rubinstein Staccato Study in Tenths (Onue 23 No 2).

Our secret has to do with economizing muscular action. It may be illustrated in the following manner: You may strike a key either quickly and heavily, quickly and lightly, slowly and heavily or slowly and lightlyfour ways which to all intents and purposes exhaus all of the possibilities of touch with their hundred of gradations. In doing this you realize that the key must always be depressed until it gets all the way down to its bed of felt. But, do you cease to consume muscular power after the key is struck? Do you let the key alone, or do you press upon it consciously You doubtless think that you let it alone, but you ar doubtless in error in thinking this. Without realizing i you are bearing down upon that quiescent key as if were a slippery eel, which would wriggle away from you unless you were watchful.

Try this experiment, press down the key gently, and observe how little clinging pressure is required to ke the key quietly resting upon its cushion of felt. A this muscular energy is wasted. You are like a cid barrel, with the spigot left open. Learn, therefore. relax instantly after striking down the key. The co tractile energy of your flexor muscles in the fing i. e., in the fore-arm, is just enough to prevent key from bobbing up. If you do this you will note sensation as if the key were a soft elastic substa similar to rather solid rubber. If when you are p ing the keys have a stiff, crabbed, angular chara under your hands, and seem to be levers, be sure you are wasting energy, and ten chances to one tone is not of the best

We all realize that the beginner has much diffic in securing independent action of the individual fin for all the fingers wish to help, and so the hand is duly rigid. This consumes a vast amount of energ no nurpose. Now carry out the same principle learn to relax every finger when it is off duty, le it hang curved and ready but utterly loose, as were a shoestring, also learn to let it use, when m retaining a tone, a minimum of force. When you do this you will find out two delightful things, the keys will seem soft and pliant, not stiff, and born, and you will be thrilled to observe how you may play with little or no fatigue.

HOW DIABELLI CURBED BEETHOVEN.

Bur for the wishes of Diabelli, the Viennesc of poser and publisher, Beethoven's thirty-three variation on a theme by Diabelli might have mounted up to a fa greater number. Diabelli had written a waltz, and he requested Beethoven to write seven variations upon the theme. Beethoven responded, but the more he worked to be almost forced to believe that Bishop-whether he the more variations occurred to him, and the sever parody it out of existence. But he builded better than bell: grew more and more alarmed, because he realized he knew. The tune, very little altered and improved, that if Beethoven continued to add to the number, the not only survives to-day as fresh as ever, but is con- work would be too voluminous to be profitable, and he stantly "quoted" (in plain English, pirated) to give didn't wish to offend so great a composer as Beethoven life to vile ballads by other hands in the same way by refusing to publish all the variations. After the He to true manus by outstands to the state of the state o The Story of the Orchestral Instruments

Told for the General Music Lover

THE VIOLIN.

tion. It has come down to us from the Far East, like

most of the good things of life, and has passed through

innumerable changes of structure. The ancestors of

the violin were the ravenastron of India, the rebec

(rebab) of Arabia, the lyre of Greece and Rome, the

erwth of Early Wales, the viol and the lute of mediæval

times. The real history of the violin, however, says

Grove's Dictionary, is the history of the bow, and it

is not known when the bow was first applied to a

string instrument. The present form of the instru-

ment was adopted by the great Cremona master-makers

of the fact that it is the fittest.

about three centuries ago, and has survived by reason

The structure of the violin is very simple. It con-

The structure of the violin is very simple. It consists of a beautifully shaped body of maple or pinewood, across which are stretched four strings tuned in fifths—G (below Middle C), D, A, E. These strings

are caused to vibrate by the bow, and their pitch is

altered by varying their length with the fingers of the

left hand. The bow is drawn across the strings about

an inch above the "bridge"-a little wooden implement

for raising the strings above the body of the instru-

nent. Recesses at the side of the body permit free access to the strings for the bow, and f holes on either

side of the bridge permit the sound of the music to

escape from the resonating body—which, after all, is only a wooden box! Within the body a small "sound-

post" connects the top with the back. This soundpost,

placed almost immediately under the bridge, is invisi

THE RISE OF THE ART OF VIOLIN MAKING.

tion in Cremona, a city and province in Italy about fifty miles south of Milan, during the sixteenth and

seventeenth centuries. The greatest maker of all was

Antonio Stradivarius, whose instruments have never

been equaled. Other famous makers were the Amati

family, the Guarnerius family, Ruggieri, Guadagnini and Bergonzi. Outside of Italy the best-known makers

were, perhaps, Stainer of Germany, and Vuillaume, the

French pupil of Stradivarius. Owing to the enormous

prices paid for these old instruments by dealers, col-

lectors and artists, a halo of romance hovers over

them, and has led many unscrupulous makers to label

worthless violins with the names of Stradivarius,

Amati, etc., with the deliberate intention of deceiving

the public. More violins are attributed to Stradivarius

than he could have made in three hundred years. As

a matter of fact he is known to have made about a

thousand instruments, and must have been remarkably

THE WIZARD OF THE VIOLIN.

figure of our musical life; Eduard Remenyi, a Hun-

combined with his gaunt appearance—he was a lean,

misshapen creature with pallid cheeks and blazing eyes

CHAPACTERISTICS OF THE VIOLIN.

It includes many romantic figures, such as Ole

Violin making as an art reached its highest perfec

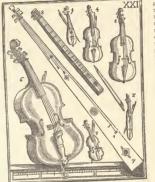
de, but it is a very important factor.

industrious at that.

THE violin is a true product of the process of evolu-

By A. S. GARBETT

the fire of a red-hot passion; and if it is maltreated by the performer, it maddens you beyond belief. higher notes can melt into ethereal silence, while its lower notes have all the richness of a woman's voice low-pitched. Most of its effects are produced by the bow, and there are many ways of manipulating this graceful adjunct. Saltando (spring-bowing), Spiccato (detached, pointed), Spianato (smooth, level),—all these different forms of bowing have to be studied by the violinist. The effect known as pizzicato, in which the strings are plucked with the finger instead of being bowed, is well known. Sometimes the strings are plucked with the available fingers of the left hand, and kind of mixture of this left-hand pizzicato, combined with spring-bowing, invariably "brings down the house." A little device known as a mute is sometimes attached to the bridge to deaden the vibrations, and a peculiarly soft, sweet tone results. "Double-stopping" -playing on two strings at once-is another familiar



EARLY FORMS OF THE VIOL FAMILY. FROM A SIXTEENTH CENTURY VOLUME BY MICHAEL PRAETORIUS.

effect. Sustained melodies may be played in doublestops, and short arpeggioed chords of three or four notes may be produced by a rapid stroke of the bow over the strings. By placing the finger very lightly on the divisional points of a vibrating string "harmonics" are produced-tones of a mysterious flutclike quality.

"THE FEMALE VOICE OF THE ORCHESTRA."

Whatever may be done with the violin solo may be done by a mass of violins in the orchestra. In the orchestra the violins are divided into "firsts" and "seconds," the firsts sitting on the conductor's left, and the seconds on his right. In modern music they are frequently sub-divided into four, or even more parts. Prelude to Lohengrin is a famous example of the strangely ethereal effect of divided strings in their The list of great violinists is a long and honorable upper register. Contrast it with the eldritch shrieks of the Valkyries in their famous Ride from Die Bull, the Norwegian virtuoso who wandered over Walkure! The violins, as Hector Berlioz has said, are America until he has become a kind of legendary "the true female voice of the orchestra. A voice at once passionate and chaste, heart-rending, yet soft, garian gypsy violinist, who once played mockingly to which can weep, sigh and lament, chant, pray and muse, the Sphinx before the Great Pyramids in Egypt, also or burst forth into joyous accents as none other can was closely identified with music in this country. The most fascinating of all violinists, however, never came to this country. Paganini was born at Genoa, 1782, and died at Nice, 1840. His phenomenal technique,

"THE secret of success," said Benjamin Disraeli, who rose above apparently unsurmountable obstacles to be prime minister of England, "is constancy to purpose A few questions well placed among your friends will -led many to believe he was in diabolical league with disclose the curious fact that comparatively few people the powers of darkness. As a matter of fact he was have any very definite purpose in view-beyond supgifted with the fire of genius, and a passion for hard plying the immediate necessities of the moment. work-just plain old-fashioned practice, my masters. yet in music study, for instance, almost all the problems His playing aroused his audiences to a frenzy, and that beset the beginner can be accomplished by having inspired at least one man to go and do likewise on the a definite objective in view all the time-and working for it. Are your third and fourth fingers weak and your obedient servants. Are your seales spoiled by a plausit thumb? Then make your thumb your obtained the plants would greatly increase the value of the unmanageable? Then practice with them until they are The violin possesses no equal in point of expressiveness; it weeps, it loves, it allures, it chatters, sighs. jective. Use it, use it, use it. moans, screeches, lulls you to sleep, or fills you with

THE PIANIST'S PART IN ENSEMBLE DI AVING.

BY MORDAUNT A. GOODNOUGH.

EARLY preparation in ensemble work is one point in the fundamental training of piano students which I believe is generally overlooked by teachers. At least such training is not gone about in the way which string players use to produce ensemble performers.

The ensemble player at the keyboard should have such a finely developed sense of rhythm as will enable him to take, for instance, the second violin part in a quartet and play it (on the piano) without losing his place. How many piano teachers can do this?

THE PIANIST'S SHORTCOMINGS.

Practically all the published piano parts of piano trios, quartets and quintets have the string parts in the score for the pianist and because he manages to get through and finish with the rest, he thinks himself the equal of the other musicians who use their ears to tell their place, instead of their eyes. A string instrument player is not considered a good, all-around musician before he is able to do his part in an orchestra or ensemble organization. We have applied the test to many good piano players and find they invariably get lost without the cue lines to guide them, unless they have had considerable experience in an orchestra or by some other means have developed their ears. Counting rests, coming in on the fraction of a beat, syncopations, steadiness of tempo, preserving the proper balance--all these qualities and many others are required.

String players have often remarked to me that the moment a pianist commenced to play with them, they could tell whether he had had orchestral routine. It gives one a rhythmical conception and steadiness which can be obtained in no other way so readily. The musical ear is constantly on the alert for changes of harmony, musical figuration, answering of phrascs, and so on, when playing without guide lines. These ele-ments in ensemble sight-reading are more strongly brought out than is possible in solos. The exclusive playing of solos is stultifying. The student gets to thinking too much about himself and not enough about the composition. Any considerable amount of ensemble and orchestral work will enable the student to learn his solos in about half the time, owing to the immense amount of sight-reading one gets in properly conducted

Ensemble playing also gives the player a new idea Ensemble playing also gives the player a new idea about keeping time. The popular notion is to count 1-2-3-and play by the measure; or at least, I may say that is what most pupils do. Rhythm involves a definite development of the imagination which includes a lively feeling for the larger groupings of phrases, sections, periods, and how these are related to one another. To play with rhythm, you should have a retentive memory for that part of the composition which has just been rendered, together with the rate of speed at which it went. In concerted work, rhythm being a common property, you are forced to acknowledge its establishment.

PRACTICAL SUGGESTIONS.

Play simple violin duos with the pupil, using the violin or flute if you or the pupil play either instrument, but in the majority of cases simply play the parts on two pianos or a piano and reed organ. This work is not as difficult as it seems, provided you commence with easy material and practice regularly. Undertake to organize a trio or quartet and if the instruments cannot be gotten together, resort to the second piano and reed organ. If possible, change parts. Very often good amateur players can be interested in this work. An amateur orchestra might be organized. It may be difficult to secure players for the rarer instruments. Very probably there would be no oboe player-this gives some piano pupil a chance to play the oboe part of the piano. What we are after now is head development, not finger dexterity.

You ask why not use 4- and 8-hand piano music? Do use it-all that you can find which gives you the right sort of practice. There should be plenty of rests to count, contrapuntal figures to weave in, phrases to answer and so on. The idea is to play something which requires acute listening to the others. In playing

THE TEACHER'S ATTITUDE FOR SUCCESS.

BY ANNE CUILBERT MAHON.

"How are you getting ou?" The professor looked

"Not at all," confessed the young teacher, her eyes dropping and the lines of discouragement deepening

about her mouth.
"Not at all?" The professor's eyes opened wide.
"Why, you had a brilliant future. What is wrong? There must be something radically wrong somewhere

"I can't understand it," sighed the young teacher.
"I know that I have had a good equipment, yet I cannot seem to get the scholars. They pass me by and go across the street to a teacher who is not any older tham I am, who has not had any better equipment, who I know is not any better teacher. She has all the scholars she can manage and more coming to her all the time." The professor frowned and bit his lip in the way his

pupil so well remembered. "Do you keep up your practice?" he asked, scrutiniz-

Yes, indeed. I practice regularly every day. I have gained, rather than lost, in technique." 'How do you advertise?"

"I had a card for a long time in the town paper, then I had my own cards sent around and gave them personally to people, said how anxious I was to get pupils and all that, but it is of no use. The pupils that I have are doing we'l, are a credit to me I know, but, somehow, I feel all the time as if they were sort of patronizing me as if they almost considered me an inferior teacher to that woman across the street. Why do you suppose it is that she is so popular, that her pupils seem to come to her almost without any effort on her part, that they consider it such a privilege to take of her, and that I, who am just as well fitted, have such a hard time to get and keep pupils?"

"How does your rival advertise?" asked the professor. "Oh, she does not need to advertise. She has an established reputation. People come to her without

"That's just what I thought," said the professor "She has an established reputation. Now, what you want to do is to have an established reputation, too, then you will find that the pupils come to you just as fast and almost without solicitation. Are there not enough people in your town to support several music teachers?"

'Yes, indeed," answered the teacher, eagerly "Then the fault of your not getting scholars must be solely your own. What you want to do is to find out what the real reason is. It is not a lack of ability, of equipment. It is not that you do not make it known that you wish scholars. It must be simply through your attitude in trying to get them and keep them. Your rival has evidently found the secret of success and is living up to it.

SUCCESS BRINGS SUCCESS.

"There is as much psychology in obtaining pupils in music as there is in succeeding in any other business or profession," continued the professor. "I fear you have not realized that, Don't you know that we are all human after all and that what other people find desirable we are apt to think much more so than if we found it out for ourselves? That is the reason why the successful person obtains more and more success, while the failure loses even what he has. Your rival has, as you say, established her reputation. She has first established her reputation as a musician-I dare say she shines at all the town concerts and musicales, docsn't she?"

The young teacher nodded.

"That is one way of establishing your reputation— letting people see and hear for themselves just what you can do. Never lose an opportunity to do this. Play whenever and wherever you are asked. Take advantage of every opportunity to advertise yourself in this way, for it is far more efficacious than all the cards ever printed.

"Then I think the form of your soliciting pupils has been at fault; that is the reason your scholars seem to patronize you. In their hearts they realize that you have not as many pupils as your rival, that you are not as successful as she is. They feel it and you feel it and you both act accordingly. You know one of the old maxims for success is that one must appear successful. Change your form of soliciting patrons. Make it appear that it is a privilege (and it is, for you are a good teacher) to take of such a competent teacher as you are! Don't put it on the footing that you are anxious to obtain scholars. That is the worst formula THE ETUDE

one can use for obtaining work or patronage of any kind. Make people feel that it is a privilege to take of you, that you are a competent, successful teacher, and you will find that the scholars will soon begin to come to you, too, without solicitation, and will consider that they are lucky to have you for a teacher.

"Never beg or importune people to take lessons of you.

Never place yourself or your ability on a lower plane than that to which it is entitled. It is better even to put in the paper 'Miss Blair will accept a few more pupils in music' than to go around telling people you are anxious to get pupils, and that you wished you had more, putting too low an estimate on yourself and your qualifications. One doesn't want to boast or to put one's self forward unduly, of course, but in teaching, all things, one must have proper self-respect or others will not respect you. You must make it seem desirable to take lessons of you. The more successful, the more desirable, you are as a teacher, the more pupils you will get. It is your attitude which has been to blame I feel sure. Change it at once, and if you cannot do that successfully where you are, then go to another town and begin all over again. Impress on yourself that you are a skillful musician, a thoroughly competent and successful teacher; imbue others with this and you will never have to complain again that you are not succeeding."

"I believe you are right," said the young teacher, thoughtfully. "I have not always played at entertainments as much as I might have done. I have, perhaps kept myself in the background more than I should, and I shall change my form of soliciting pupils and my own

attitude toward my scholars."
"The teacher's attitude toward her scholars and toward the public has more to do with her success than many realize," assured the professor, "always, of course, taking into consideration that you are competent to -and you are. Change that attitude and you will undoubtedly win success."

NATURAL PROGRESSIVE METHODS WITH . BEGINNERS.

BY MAREL ADDIS BEACH.

THE real test of the successful teacher of children is the ability to bring about needed results subconsciously Of late there is a strange new gospel among us which bids us feel with Emerson, "that our painful labors are unnecessary and fruitless; that only in our easy, simple, spontaneous action are we strong." How are we to apply this idea with relation to our work with

The normal means of introducing the child to the world of music is through the voice. It is really desirable that all children should have extended and very thorough preparation before any instrument is approached. Yet parents demand carly and even claborate instrumental acquirement. To ignore this entirely would mean the practical destruction of the

class, so some compromise must be effected.

Let us imagine first work with a boy who has had no previous instruction. Unless he has been forced into music study, his strongest impulse is to get his hands upon the keys. Since the new should be introduced through the old, tell him that he has merely to grasp the keys as he grasps other things all day long. There will then be no weakening at the finger tips since the tip is used instinctively in grasping; also there will be no difficulty with an unsteady arm since the arm is not an agency in the process. These details should never be brought to the child's attention as they never appear when the suggestion of grasping is made at the beginning. This first aequaintance with the keyboard should be made upon a group of both white and black keys-F, Fa, Ga, Ba will serve best, as the thumb is then free to use either a white or black key without any new adjustment of the hand. In this position, too, the hand is carried at a slightly greater elevation, which guards against the common fault of striking with the side of the thumb. This exercising should continue parallel with study in notation and rote singing until the child can command any individual finger of either hand, either singly or in groups, with enough freedom and promptness to ensure simple and unconscious cooperation in the later melody

The proper understanding of the rest should be taught early. This can be done by dividing the work of each finger into two counts of sound followed by two of silence, later reducing the sound to a sort of negative staccato while the hand lies passive between the efforts. Later on, the pupil will realize the advan-

tage of having the hands trained to instant rest after

As regards singing, there are nowadays man admirable collections of children's pieces which hav words that may be sung while playing. There is someimes a difficulty in persuading a child to sing at the beginning of his work, and in this case it is better to wait until eloser relations have placed pupil and teacher on easier terms with each other.

The study of notation is best introduced through little melodies learned by rote. The child must learn to think in sounds, not in letters or fingers noted in the text. As soon as his knowledge will permit, have him sing each new melody before hearing the piane. Once the details of notation are fairly grasped, and the hand prepared for simple work, practical piano work may begin.

As soon as this is entered upon, the previous mechanical finger exercising should cease altogether for some time. It is here that many of our piano textbooks fail us. There is a dearth of material of compelling interest. With two very satisfactory beginners, I once combined four books, keeping the children longer than ever before in my own experience at short melody work with each hand separately. Drudgery was in this way reduced to a minimum with great gain in practical achievement. All ordinary rhythm, clear idea of phrasing and form, may be mastered before the interest in simple melody wanes. Facility in changing from the first five finger positions may also be best acquired in the simpler relation of hands separate.

Before playing a new melody, the child should name and explain the time, indicate the rhythm, count the phrases, compare them for any similarity there may be of rhythm or structure, note any peculiarity of finger ing, and sing the melody in question if he can. I he can do this, he will be able very quickly to pla the piece through without technical error. The well within the child's grasp. Too often ambitio leads us to attempt to force rapid progress through the use of material that is in advance of the child' capabilities.

Later comes the study of simple duets, which will add greatly to the pleasurable side of practice, and the same time afford some introduction to ensemi playing and accompaniment work. Harmony can als be introduced in its elementary form. The presence of the fundamentals can easily be shown at the pian by means of the pedal. The child can be taught 1 strike a note low in the bass and listen for the over tones, and this will aid him later in understanding discriminate use of pedal effects.

THE CHARACTER OF BEETHOVEN'S MUSIC.

A WELL-KNOWN German writer upon musical subhas attempted to classify the moods of Beethover represented in his compositions. In an article in Musikpädagogische Blätter he attempts to tabthese moods in the following fashion. It is perhalittle unfair to the writer to give this table without comments upon it, but nevertheless the classification interesting.

	Symphonies	Overtures	Piano Quartets	Trios	Piano Trios	Violin Sonttat	Violin Romances	Violin Concertos	Cello Sonatas	Horn Sonatas	Pigno Concertor	Piano Concertos	Total	Per Cent.
Impassioned. Tragic Melancholy Sublime (Lofty) Joyous (Exciting) Peaceful Sweet (Charming) Cheerful (Serete) Wild (Boisterous)	6 2 4 5 4 3 6 8	2 - - 5 - 2 1		1 1 1	1 2 7 1 6 3 3	5 3 5 8 1 6 4 2	2	1 1 1	3 4	1	2 6 4 1 2	20 3 5 22 28 1 9 13 1	41 5 9 43 64 10 29 31 19	16.3 2.0 3.0 17. 25. 4.0 11.0 1.2 7.0

From this it would appear that the profound almost somber character which so many people seem to associate with the music of Becthoven does not represent his real nature. Only about twenty per cent. indicated in the above is given to the darker portion of musical expression. However, note how this statistician's figures reveal the impassioned, sublime and unconstrained element in Beethoven's musical make-up with sixty-six per cent. This really gives us an excellent idea of Beethoven's temperament notwithstanding the critics who enjoy poking fun at analysts who take it upon themselves to assay not only art but the artists themselves.

THE ETUDE



Secrets of Artistic Phrasing

By Dr. HUGO RIEMANN Professor of Music at the Leipzig University

[Dr. Riemann is one of the world's most famous authorities upon the subject of musical phrasing. In the foregoing the cle is given a short resume of his long investigation of the subject, and follows this with a special to a riculation and phrasing subject and phrasing subject of the subject and phrasing subject of the subject of the

A MOTIVE or phrase, when rightly understood, requires for its proper interpretation slight deviations from the rigid equality of the note values, and also other dynamic shadings not shown in the notation. By the traditional theory of interpretation there should be strong emphasis placed on the accented part of the measure; in other words, the note immediately following the barline should be accented; this rule is, in general, an excellent one, but its strict observance would lead to an inexorable and pedantic uniformity in the dynamic shading. This accent theory distinguishes notes of short figurative value by a division into unccented (up) and accented (down) beats, and also in 2/4 measure it divides the quarter note into unaccented and accented eighth notes:

For the beginning of the motive in the Beethoven example, by this theory, there would result an inter-pretation very nearly equivalent to the sforcati called for by Becthoven, hence a single accent for the first note and a double accent for the third note:



If Beethoven had intended this way of accentingalways self-understood by the accent theory-it is hardly possible that he would have written the many sforzati. Such a grotesque mannerism, which is made even more striking by the use of staccato, would make these variations a formidable task even for a capable virtuoso. But if he had written legato marks over the single motives:



the result would still correspond to the older manner of accentuation, while the execution would thereby be considerably facilitated.

The phrasing-theory substitutes for the theory of recurrent strong accents that of straightforward dynamic shadings, and for each of the motives intended evidently as well-understood "single gestures of musical expression" it makes use of a crescendo for those notes (upbeat) coming before the barline and a corresponding diminuendo for those notes (downbeat) following the barline, which form the close of the motives. Therefore, the passage would appear as follows:



forming an upbeat are somewhat quickened, as shown there are motive boundaries which differ from those by <, while > causes the merest expansion of the already shown, and are also indicated by the harmony

value of the note coming on the stresspoint, the note following the barline. If the downbeat consists of several notes, then there ensues a gradual return to that normal value of the notes which exists only at the beginning of an upbeat and at the close of a downbeat. The sforzato on the third note, as in Beethoven's marking coincides with the dynamic stresspoint as taught by the theory of phrasing. But reasons have to be given for the strong accentuation of the first note. The theorists of the eighteenth century very definitely determined as a principle relative to clearness of interpretation that the initial note of a new motive is strongly accented in those cases where this initial note happens to fall upon an important secondary beat, and there has been a leap from the last note of the preceding motive. This is a good example under that rule. But to understand Beethoven's sforzati recourse must be made to another category of accents that long hav been known and classified, namely, the accentuation of dissonant notes and chords. The intelligent player would know at once that the appended direction sf indicates that the dissonances are to be played more strongly than their resolutions, although not quite as strongly as Beethoven calls for in the notation. matter how one may consider the matter, it is still true that Beethoven intentionally determined a grotesque effect for this Variation, so that it is absolutely necessary to maintain a strict staccato throughout while strongly accenting the accented eighth counter to the lighter contrasting sforzati. The sforzati on the accented beats should not, however, be quite as heavy as those on the neighboring unaccented beats. Neverthe less, it would be a great error for the player to rest contented when he has simply played the one note strong and the other weak; his task is far greater than this, since while taking into account the prevailing manner of the composition as a whole he has yet to phrase the same with proper understanding and taste. Where abnormal conditions prevail, as is the case here, he must bring agogic shading into consideration. Since dissonant notes in the form of suspensions categorically include the chord of resolution, it happens that our motive of four eighth notes should not be phrased as shown by the following harmonization:



but it would be correct after the first eighth to articulate the motive into 1+3 eighth notes. An articulation into 2+2 is incorrect, because it disturbs the symmetrical construction of the motive of four eighths through a suppression of the bridge leading from the first to the second half. A still more correct way is to understand the second eighth as the concluding note of the first subdivision motive and as the initial note of the second. The place then would be read and played as follows:



The signs < and > also mean a slight shading of and this continues as long as conditions remain the the tempo, the so-called agogic shading whereby notes same. But in measures 1—13 and in measures 14—16

(not always correctly written by Beethoven-Db instead of C# in the fifteenth measure):



This example demonstrates that articulation and phrasing are quite different things, and that, although one may have correctly performed all that a composer has required in the way of articulation, still nothing may have been accomplished in the domain of correct

THE DEFINING OF MOTIVES (OR THE MOTIVE BOUNDARIES).

Relative to this subject, Richard Wagner (Oper und Drama, Ges.-Ausg. Bd. IV, Seite 219) has defined the musical motive as the single gesture of musical expression. It is evident that any misunderstanding of a motive, be it in respect to its demarcation, or be it in respect to its inner structure and meaning, must produce a much lessened and even a false expression. Ascending progressions of tone are described in musical æsthetics as a mounting to a climax, as a yearning and as a soaring aloft; while descending progressions are comparable to a sinking to rest, to renunciation and to a resigned state of affairs—the one is positive, the other negative. Let us now examine several concrete cases and learn what they have to teach. Becthoven's Pianoforte Sonata, Op. 7, E-Flat Major begins thus:



Beethoven has been very sparse in his use of marks of interpretation, hence the player must find out for himself whether these two first motives are to be regarded as falling, therefore, as negative:



WHERE THE DICTIONARY HELPS.

BY GERTRUDE M. GREENHALGH.

Do you use the dictionary right? Not the musical dictionary, but the good old tome of Noah Webster in its pigskin garb? Let me tell you how an English dictionary helps.

When a composer names a piece he almost always has some pretty definite idea of the meaning he wishes to convey in the piece. This is not always the case, and it often happens that some pieces which their creators term Songs of the Sea or Echoes of the Mountains might quite as well be called Ballads of the Plains or

Whispers from the Dell. However, it is a good thing to get the composer's idea. I once taught a piece to a little pupil. Its name was Knight Errant. When it was nicely worked up I asked the pupil to describe a Knight Errant. I was somewhat inexperienced or I would have told him what it meant at the beginning. I found that he had no idea what a Knight was and had some mixed up notion that a Knight Errant had something to do with a Night Errand. If you come across pieces like The Siren, L'Avalanche, Reverie, Exile, Consolation, Dance of the Gnomes-do not take it for granted that the pupil knows all about it. Pay a visit to Uncle Noah Webster and see how much more interested the little

Striking Modern Ideas on Music as a Curative Force By MARY WARLOW

CONTRACTOR OF THE PARTY OF THE

Music as a cure for crime has been advocated recently by Marcell Sembat, a distinguished member of the French Chamber of Deputies. The psychological and physiological world is exploiting the mysterious power of music over humanity, and psychologists of international reputation ascribe marvelous therapeutic value to music and believe that it plays a part of undreamed of importance for the human race. Münsterburg says, "Experimental psychology began about twenty-five years ago; at that time there existed one psychological laboratory. To-day there is no uni-versity in the world which does not have a psychological laboratory. But laboratories for applied psychology are only arising in these present days and the systematic application of scientific psychology to medicine is almost at its beginning."

Russia has long since engaged in the introduction of music as a curative force or as a palliative force in its asylums for the insane. Similar efforts have been made in many American institutions.

By the most subtle means and most delicate instruments the experiments of the laboratory show that the slightest feeling may have its influence on respiration, on the pulse, blood circulation and the glands. Professor Elmer Gates claims that by experiment he has demonstrated that every emotion of a false or disagreeable nature produces a poison in the blood and the cell tissue; these poisons affect the health. Sorrow, fear or anger interfere with the heart action, respiration and digestion. Joy, hope or pleasure increase the flow of the gastric juices.

The fact that music has an important bearing on physical and emotional life is no new idea. It is reported that the Egyptians were the first to indicate the medicinal qualities of music. The Persians were said to cure various diseases by the sound of a corresponding string on the lute, and the Greek philosophers were not behind in appreciating the therapeutic value of music. Plato in his Republic goes into elaborate details as to the kind of music best suited to young men, and enunciates very definite ideas as to what modes or scales are desirable for rousing martial ardor, affection, religious fervor, etc. And did not David soothe the ill humors of King Saul with his music? The Italian peasants have long believed in the efficacy of music and dancing as a cure for the bite of the tarantula, and this has given rise to a danceform of its own-the tarantelle. Shakespeare makes frequent reference to the healing power of music as, for instance, in The Tempest, when Prospero employs music to disenchant Alonso, Antonio, Sebastian and

"A solemn air; and the best comforter To an unsettled fancy, cure thy brains."

MUSIC, THE LANGUAGE OF EMOTION.

Modern composers have long been acquainted with the emotional effects of music-indeed, a complete knowledge of how to produce different kinds of emotion is an important part of their technique. Frederick Corder's work, Modern Musical Composition, contains a chapter entitled "Character-Emotional Technique," in which examples are taken from the great masters showing how they produced Agitation, Energy, Gloom, Pathos, Yearning, Pleading, etc., with a sure and certain knowledge of how to go about it. The same distinguished authority contributed an article to THE ETUDE for December, 1912, in which he touched upon this phase of the composer's work.

In order to find the effect of musical intervals upon human beings, men and women have been hypnotized, and Rilot gives the following results in his Psychology of Emotion, "Relative consonance and dissonance composed of major and minor thirds produce pleasurable effects on the organism independently of any other impression or æsthetic judgment."

The ergograph, an instrument for measuring the effect of musical vibrations on the body, has, it is

claimed, given scientific results of importance, proving that tired muscles regain their strength and tone under all but sad music, which acts as a depressing agent. Circulation and respiration are increased by jigs, waltz music and discords, but diminished by rallentando and diminuendo passages. Intense sounds shock the entire

nervous system causing muscular contraction. Let us examine for ourselves some of the characteristics of music so that we can better understand its effects on our own emotions. It is impossible, for instance, to listen to the following phrase from Men-delssohn's Spring Song without feeling something of the uplift which can easily be accounted for by the rapid upward rush of the melody and its more restrained descent like the breaking and retiring of a sea wave and by the appropriate delicacy of the accom-

The fiery energy of Beethoven finds tremendous ex-

pression in the following passage from the Sonata

Allegro di molto e con brio.

Lento.

Tristan und Isolde.

the effect of which is to imbue us with something of

the master's own energy. Wagner was a past master in the use of music to depict the emotions of his stage

characters. See how he gives us the despair and desolation of Tristan in the Prelude to Act III of

The slow sustained music, low in pitch, wonderfully

portrays an atmosphere of sickness and of gloom. The

Eminent alienists have demonstrated that with the

insane, "Nothing cheers these patients or helps them to

transports them to another region for the time being,

removes the cloud of depression, assuages grief tran-

quilizes excitement with no ill effect. The importance

of music in the treatment of the insane is a high one.

Esquirol, a French investigator, is quoted in John Har-

effect on the hearer could hardly be a cheerful one

forget their troubles more readily than music.

in an accident-

A suppurated wound was treated to a similar

"The hastrument being played close to the injured part, which was bared for the purpose. The surgeon soon observed a change. The wound assumed a healthler appearance, and the process of healing began and progressed rap-

the destinies of a nation.

C-isi; and one of his last recognizable impressions was that he was at a brilliant representation of his last opera at the Salle Favart .- J. W. Mould.

"With the insune the medicine should be few and out of slight. The manie must be carefully adopted to each patient, the manie must be carefully adopted to each patient, the individual prior to his malady. While the most retident was notice the effect would be accordant with the convenienced must would be found of real value, if not to excline.

In a recent article upon the subject of music and medicine, the London Music Student, from which many of the following facts were obtained, points out that a society was formed in London in 1891 called the Guild of St. Cecilia by Canon Harford, of Westminster Abbey, whose purpose was "to furnish trained musicians who would supply hospitals and infirmaries with music for the treatment of patients under the direction of physicians." Queen Victoria and Florence Nightingale were much interested. Some of the results of the Guild were published in the British Medical Journal, the editor of which expressed approval, but doubted whether music could ever "charm away a tumor, or purge a tuberculous lung of bacilli," though he seemed to think it might "play an important part in the prevention of many diseases fostered by depression and fatigue." Among the results published were the

rollowing:

"First Group: One case of severe pain after crushed leg; one case of drape with the content of the content of present of the content of present of the content of the content

Mr. Edwards also tells us in his God and Music of a case in a Paris hospital where various means had been tried to cure a patient of a serious wound received

in an accident—
"At length the surgeon enlisted the services of a good violin player and treated the sufferer to a musical remedy. The patient's paraxoysms censed, and from that time the wound began to heal. The violin playing was continued at intervals until recovery was assured.

Mr. Edwards goes on to say, however-

art, Edwards goes on to say, "newter"
"Uhratory treatment has bren thoroughly tried in the
case of open wounds... without effect... The reported
cures in the Paris hospital, if as stitled, were caused by
the inducate of the mind, excited and cheered by the music,
over the morbid condition of the body, or perhaps, by some
favorable change in conditions. Even if so, music might
have part of the credit.

"Just what the therapeutic value of music is cannot be definitely stated," the London Lancet has said, "but it is no quack's nostrum. It is one of those intangible but effective aids of medicine which exert their health ful properties through the nervous system." The New York Commissioner of Correction has already asked for a small appropriation to pay for teaching instrumental music to the inmates of the reformatory. "Music," he says, "is extremely beneficial in the general scheme of social reform, for which this institu is established, and is necessary as part of the special reform work there"

The "music-therapist" of the future will need to be a well-paid, efficient member of society with a sense of duty towards the State no less high than that exhibited by the scientists of to-day who have proved their willingness to serve humanity to the point of death again and again. With a recognition of the medical value of music will come a higher recognition of the value of the musician. Who knows but that the musician is destined to regain the high place in the homes of the mighty that the bard was accorded in Tara's Halls? Who knows but that from the ranks of the musician-healers may spring another David to rise from soothing the sorrows of a sick king to ruling

From his youth upwards, Bellini's eagerness in his art was such as to keep him at the piano day and night, till he was obliged forcibly to leave it. The ruling passion accompanied him through his short life, and by the assiduity with which he pursued it, brought on the dysentery which closed his brilliant career, peopling his last hours with the figures of those to whom his works were so largely indebted for their success. During the moments of delirium which preceded his death, he was constantly speaking of Lablache, Tamburini and rington Edwards' book, God and Music, as advising

The Etude Master Study Page

SCHUMANN'S PERIOD.

SAXONY, the land of Schumann's birth, did not escape being one of the many theatres in which Napoleon chose to act his empiremaking dramas. Indeed, in those days of belligerent spontaneous combustion, Saxony had its fair share of wars. But the Saxons were an extremely industrious, practical people, and with their common-sense way of looking at things did not forget to promote manufactures and commerce. Saxony became rich, Leipzig developed into one of the great marts of Germany, and Dresden, the capital, expressed the increasing wealth of the land through manifestations of higher culture. When Schumann was four years old, part of his fatherland was ceded to Prussia by right of war. Gradually the country lost its old-time identity as a fighting factor and eventually became a part of the German empire. Schumann, however, lived to see the wonderful expansion of intellectual and industrial effort in his native land. Philosopher and romanticist, he built his dream castles side by side with factories and storchouses. No composer with the possible exception of Wolf and Smetana lived so near the border line of sanity and insanity. His individuality was probably more strongly marked than that of any other master. That he was able to voice his extremely original ideas in an atmosphere tending toward the conventions of business indicates his unusual strength of character.

SCHUMANN'S ANCESTRY.

Schumani's father, Freidrich A. G. Schumani, in addition to belus a seller of books, also impired to so down is distinct to belus a seller of books, also impired to so down is distinct. His own states were seller to the seller than the se

SCHUMANN'S BIRTHPLACE.

Schuman we her jump, 130, at Zwicka in Saxony, where he he fittler had a prosperous book hundres when the fittler had a prosperous book hundres of the stated until 180 moder for the great compared support of the prosperous had been been supported by the control of the state of

SCHUMANN'S EARLY TRAINING.

The devotion of Schumann's mother for her boy stands out through the entire youth of the master. His every step was watched by her with love and wisdom. She saw the wisdom of letting him fashion his own distinctive carcer even when it meant a sacrifice of her own ideals and hopes.

Schumann's first teacher at the piano was J. G. Kuntzsch, organist at the Marienkirche in Zwickau. His progress was so noticeable that after three years his teacher assured his mother that no further instruction was necessary-thenceforth the boy might con-tinue without a master. When Schumann was scarcely seven he commenced to compose. When eleven he appeared in public at an important concert and elected to play the piano standing rather than sitting. His father planned to have C. M. von Weber teach the boy, but Weber was unable to find time to carry out the plan. When the boy was nine he heard Ignaz Moscheles play and was deeply impressed.

His general education was not neglected. and in 1828, at the age of eighteen, he left the gymnasium (Educational Institute) to go to the University. At this time the boy's pronounced talent seemed to be divided between philosophy, poetry and music. His favorite poets were Lord Byron, Jean Paul



1810-The Real Schumann-1856 CHERRY CONTRACTOR

"Talent labors, genius creates."

(Richter) and the lesser known Schulze and von Sonnenberg. Schumann entered the University as a student of law. His mother was determined that her son should not undertake an artistic career with its uncertainty and possible privations. Since his father had died, in 1826, the young man was obliged to look to his mother for advice.

Schumann was averse to law as a means of earning his living, and the coarseness of the student life at the University affected his retiring, chaste nature very deeply. A meeting with Heine and with the widow of Jean Paul confirmed his natural inclinations toward the art life. At the University he did little but study piano in private. During all this time he was powerfully moved by the ultra-emotional writings of Jean Paul. Indeed he became at that early age exceedingly morose over the conditions under which he was obliged to live.

SCHUMANN'S WONDERFUL LOVE STORY

began one of the most lovely romances of all history. Not even Heloise and Abelard, nor Saint Cecilia and Valerianus, nor Dante and Beatrice, nor Robert Browning and Elizabeth Barrett were more tender, more constant, more beautiful. Schumann became the piano pupil of Frederick Wieck, who took a great interest in

the young man until the father discovered some years later that Schumann had become a candidate for the hand of Clara Wieck (born Leipzig, 1819, died 1896, made her first appearance in public in 1828 at the age of nine). Although she was not beautiful she was a wonderfully attractive child, and her remarkable playing made her a great asset to her father.

At last, 1829, Schumann, accompanied by a friend, went to the University of Heidelberg, where the professor of law was A. F. J Thibaut, whose avocation was music. The step from the hustling commercial atmosphere of Leipzig to the dreamy poetical atmosphere of lovely Heidelberg had a very important bearing on his future. Schumann interested Thibaut im-mensely, and the old jurist advised the young man to abandon law for music. Schumann accordingly practiced indefatigably. Sometimes he would sit at the keyboard for seven or eight hours during the day, and when he went for a journey he was always accom-panied by a dumb keyboard in the railway carriage. Indeed his desire to excel led him to make a mechanical contrivance to aid in developing his hand and arm muscles. The result was that in 1830 he became perma nently injured through overpractice. The tendon of the third finger of his right hand was hopelessly weakened, and it soon became evident to Schumann that it would be necessary to abandon his career as a pianist and take up that of the composer.

Meantime Schumann had succeeded in inducing Wieck to persuade his mother to permit him to go on with his musical career. Returning to Leipzig he lived in the home of his teacher until 1832, almost as one of the family. Heinrich Dorn became his teacher in composition, and Schumann gratefully recognized his assistance in later years. At this time he had already commenced to produce compositions which were attracting wide attention. At twenty-two we find him engaged upon his first Symphony (G minor), which was performed shortly thereafter at a concert given by Clara

SCHUMANN THE JOURNALIST.

It had been Schumann's custom for some time to meet During the same year that Schumann entered the with a party of friends in a little inn called the "Kaffe-University he met Clara Wieck, and then and there baum." There the plan of starting a musical aparer was baum." The the plan of starting a musical aparer was baum." The the plan of starting a musical aparer was baum." The the plan of starting a musical aparer was baum." The the plan of starting a musical aparer was baum." The the plan of starting a musical aparer was baum."

Allgemeine Musikalische Zeitung). Schumann and his friends felt the time had arrived for a new music journal of more independent character. Accordingly in 1834 the Neue Zeitschrift für Musik was founded in Leipzig with Schumann as editor. For many years this journal continued as one of the most influential factors in the entire musical world. Frederick Wieck, Julius Knorr and udwig Schunke were associated with Schumann in this work, and it attracted wide attention in a short time.

It was through the columns of this

paper that Schumann brought to life his fanciful society of artists called the Davidsbündler. This society included many imaginary characters, such as Florestan, supposed to represent the fiery, ardent side of Schumann's own nature, and Eusebius, which was the composer's mental picture of his gent-ler side. This society was named "Davidsbündler," from the idea that David's hosts were destined to slay the Philistines or those who were content with the conventional.



ROBERT SCHUMANN'S BIRTHPLACE.

329



CLARA SCHUMANN AS A CHILD, A GIRL AND AS A WOMAN.

musicians who were struggling for fame. Chopin, Berlioz, Franz, Mendelssohn, Henselt and Brahms all owe a debt to Schumann's powerful pen.

SCHUMANN'S EVENTFUL MARRIAGE.

No romantic couple could wish for more eventful obstructions to matrimony than had Clara and Robert Schumann. Wieck looked down upon Schumann and thought that his daughter would be throwing herself

FREDERICK WIECK, SCHUMANN'S TEACHER.

of inspiration, his muse was delightfully influenced, but his finances remained unimproved. Leipzig and renewed his siege upon the elder Wieck. Clara in the meantime had been decorated by many of

he ought to have some additional distinction. Accordingly he applied for the degree of Doctor of Philosophy at the University in Jena, and received his diploma in 1840. Still Wieck was obdurate, and it was not until Schumann had been obliged to resort to the courts that he was enabled by law to marry Clara against her father's

Shortly after his marriage he commenced to produce his remarkable songs, including Myrthen, Liebesfrühl-ing, Frauenliebe und Leben. In these impassioned works we find an atmosphere of sincerity and melodic freshness that never fails to inspire. Quite different in many ways from the songs of Schubert, they represent an even more intimate and finely worked phase of the

Schumann was now at his prime as a composer, and one masterpiece followed another in very rapid succession. His symphonies, his quartets, his piano pieces and his choral works met with such great success that his labors undermined his health. He rarely left home except when he went upon concert tours with his wife. They made trips to Hamburg, St. Petersburg and Vienna, and even contemplated a trip to London. In Leipzig he held the professorship of pianoforte playing and composition at the newly founded Conservatorium. His long friendship with Mendelssohn secured him the . position, but it was well known that he met with but slight success as a teacher.

SCHUMANN'S TRAGIC DEATH.

In 1844 Schumann moved to Dresden with the hope of restoring his shattered health amid different sur-In Dresden, Schumann met Wagner and Hiller. With the latter he formed a firm friendship. but Wagner's restless temperament did not appeal to the seclusive, retiring nature of Schumann. Schumann recovered sufficiently to undertake his work again, and produced many notable compositions, including his opera, Genoveva, his music to Faust, and the music to finest music schools in Germany.

Through the New Zeitschrift für Musik, Schumann Byron's Manfred. For a time his former vitality generously and zealously championed the cause of seemed to be restored to him, and he conducted the male singing society previously conducted by Hiller, Schumann later succeeded Hiller as the conductor at Düsseldorf. There he found himself in congenial surroundings, but his orchestral leadership was on a par with his teaching, and Schumann could never be described as a great conductor. In Düsseldorf he produced the E flat minor Symphony and The Pilgrimage of the Rose. In 1851 Schumann and his family spent a short time in Switzerland. Schumann's mental decline

commenced in 1851-1852. Although he was able to do away upon him. Schusome important work, his friends could not fail to notice means were his increasing eccentricities. He realized his condition very slight, and he perfectly and often suggested that he be placed in an strove to increase asylum. One night he imagined that the spirits of them by changing his Mendelssohn and Schubert had visited him and pre residence in Vienna. sented him with a theme for variations. He attempted Here, amid new sources to write these variations but never finished them. In 1854 he jumped from a bridge into the Rhine with the purpose of committing suicide but was rescued by some boatmen. Two years before his death he was confined in a private asylum near Bonn. His condition improved for a time, but it soon became evident that a desperate change had taken place. The wonderful soul that had done so much to add to the beauty of the world faded gradually away. The end came July 29, 1856. Schumann died in the arms of his loving wife. He was the European courts, and Schumann felt that buried in Bonn. In 1873 a Schumann festival was Schumann. given in Bonn for the purpose of erecting a monument over his grave, and this monument was unveiled in

SCHUMANN'S PERSONALITY AND APPEARANCE.

SCHUMANNS PERSONALITY AND APPEARANCE.
Despite Schumaners uscerials health the appeared to be strong and even reduce to some. He was of medium beight les was careful in his attre and medium beight les was careful in his attre and the became allightly corpolate. He eyes "aver generally down-sast" and bifurce beenes unless the experiment of the became allightly corpolate. He eyes "aver generally down-sast" and bifurce beenes unless the experiment was gential and engaging. He was the experiment was gential and engaging. He was the experiment was gential and engaging. He was the experiment of the experim

THE INFLUENCE OF CLARA SCHUMANN.

It would be difficult to estimate Schumann's debt to his talented wife. As sweetheart, companion, mother, and even as nurse, Clara was all that devotion could Her great skill at the keyboard enabled her to publish her husband's latest compositions in the concert halls, making them known far more effectively than if he had been obliged to depend upon type. know that she was constantly in consultation with he husband when he was composing. Like Fanny Men delssohn (Hensel) and the wife of Robert Franz, she was gifted as a composer. Her twenty-three opus numbers include some very impressive compositions. After Schumann's death she made many concert tours and for a time riade an annual visit to England, where she was received with great favor. In 1878 she became the principal teacher of piano at the Dr. Hoch Conservatory in Frankfurt am Main, then as now one of the

SCHUMANN AND HIS CONTEMPORARIES.

SCHUMANN AND HIS CONTERPORATES.

Of all his contemporaries Schumann have Mendelasschin and part of the state of the state

forward man is may constructed by the expresses them.

Grieg, "I'll then be come and which has deserved to become written were the second, and which has deserved to become have made them their own. And there is probable have made them their own. And there is probable have made them their own. And there is probable have made them their own. And there is probable have made them their own. And there is probable have not in one way or another interwoven with his most fulful that their interventions of the probable have been appropriately appropriate them. mate ideals."

Saint Sacus, "The most prominent characteristic of Schumann's work lies in its color, the vitality and the penetrant
charm, qualities for which also no looks in vain among
the instrumental composers who have succeeded him."

SCHUMANN'S COMPOSITIONS.

The catalogs of Schumann's works represent one hundred and forty-eight opus numbers and in addition to this twelve other numbers. This, however, affords the general reader little means of computing the quantity of his output, since several of the opus numbers represent collections of pieces and others stand for works of large formal dimensions. His four symphonies (B flat, C, E flat and D minor) have been described as the greatest examples of symphonic writing since Beethoven. His instrumental works also include several overtures, a pianoforte concerto, numerous excellent chamber music compositions, six fugues for organ a large number of excellent pianoforte pieces, as well as pieces for violin and 'cello. His vocal works include his songs of incomparable mastery, his opera Genoveva his cantatas (Paradise and the Peri, The Pilgrimag, of the Rose), and many unaccompanied choruses.

BOOKS ABOUT SCHUMANN.

The bibliography of Schumann is quite extensive by not nearly so great as that of either Beethoven Wagner. Of the biographies, those of Riessman Wasielewski and Dr. Annie Patterson are the be known in English. Selections from Schumann's Essa Musicians contains his rules for piano practice has a very wide sale. The most recent Schumann 1 of note is the two-volume Litzmann biography of Cl.



ROBERT AND CLARA SCHUMANN.

Α	SCHUMANN	PROGRAM.	Gra

	A SCHUMANN PROGRAM. Gra	de
1.	PIANO DUET Joyous Peasant	3
	(Arranged by Felix Smith.)	
2.	Vecal Solo Twa Grenadiers	4
3.	Piano Solo	- 7
4.	VIOLEN Solo, Slumber Song, Opus 124, No. 16	
5.	CHORU'S Gyper Life	
6,	PIANO DUET Finale Etudes Symphoniques,	
	Opus 13	

8. Plano Solo.... Nocturne in F. Opus 23, No. 4 9. Violin Solo..... Trönmerci, Opus 15, No. 7

THE THE PARTY OF T The Teachers' Round Table Conducted by N. J. COREY

For many years Tim Evrone has earnestly supported this interesting department because we know that there are times when the average teacher and it very necessary to turn to esome reliable and experienced authority for help upon no because the properties of the experience of the properties of the property because the properties. This department is designed to that the property because to Teach, "etc. and not rechained property belong to Teach," etc. and not rechained property belong the following the property belong to the property belong th

LOOKING AT KEYBOARD.

"I am bindered in my playing by the habit of constantly looking at the keyboard. I am especially troubled when there are many skips. Can you sug-gest any way I can keep my eyes more on the sheet of music?"—E, R.

No one plays the piano in music of any considerable No one plays the plano in music of any considerant difficulty without glancing more or less frequently at the keyboard. Virtuosi who play from memory keep their eyes constantly on the keys. If you will watch their you will note that they appear wholly absorbed in their task. Only that music which you can play with needom will permit you to avoid glancing towards the keys. Hence music that is difficult for you will not help you to overcome your fault, if such it is. uld select such music as is extremely simple for you, yen to such as is confined to the five-key positions, if ccessary, and rigorously avoid looking towards the Students sometimes cover their hands with a loth when trying to overcome this habit when it is essive. If you are in fourth grade, begin with the imple studies in your first books, and gradually work ompie stitutes in your tirst nooks, and gradually work our way along until you find less difficulty. Perhaps out sit too close to the keyboard. If you sit at a moper distance, while watching the notes there is a ort of half view of the hands possible, enough so diat you can keep a general idea of where they are directed. If you look steadily at any object you will the that you can see the surrounding objects for ousiderable distance on every side without turning your eyes. Try this also with the piano keyboard when ou are looking at the notes.

FIVE YEARS OLD.

"What course of study would you suggest for children five years of age?"—F. B.

If you wish something along the kindergarten line, try that of Batchellor and Landon. Little folks should progress very slowly so far as the keyboard is concerned, lest their little muscles become permanently stiffened. The kindergarten keeps them in contact with music, and at the same time does not push them too rapidly. By the time they have arrived at a point where they may progress unrestricted they have become very good little musicians. Again, Presser's First Steps is excellent, but with such little tots you should hold them back, selecting many tiny but pretty pieces for them. It is better that they continue for a considerable time in the same grade, learning to play with the utmost ease, rather than try to advance them faster than their fingers are capable. To decide this matter one would need to know the children. Some are so much larger and stronger than others. Here you will need to learn to exercise your judgment. For the tiny pieces for tiny tots write to the publisher and ask for a consignment on selection, stating exactly for what purpose you desire them, and you will thus be able to find plenty of suitable material,

VARIOUS POINTS.

VARIOUS FURIES.

"I Way is the Cotts Edition used so much for some and some works and solder works."

Pischnist on Frequency Edition used so much for account of the Country of the Countr

1. Largely because it was the first completely edited and annotated edition of Beethoven and the classics on the market. When it first appeared it was a great boon to teachers who found in it phrasing, fingering, form, and many asthetic comments on interpretation by famous pianists, the later Beethoven sonatas being edited by Von Bulow. The edition is still a very

2. When Cramer is fully mastered Clementi, is usually taken up next. Meanwhile, many pupils profit

greatly by an additional allowance of Czerny, selected from his more difficult studies. Following the Two Part Inventions of Bach should come selections from the Three Part Inventions. In the issues of the past year you will find lists of Bach compositions, and the

year you will find has or back compositions, and the most important Inventions to use.

3. When Liebling has solved so splendidly the problem of which of the Czerny studies should be used, in his three books of Selected Studies of Czerny, it seems hardly necessary to go over the ground again in these columns. The third book contains the studies in the grade of which you are speaking.

4 and 5. You will find this question treated partly 4 and 5. You will find this question treated party in another column. Everything one plays is good for sight reading. For the special practice of sight read-ing, however, I should not use ctudes. Etudes are for the development of technic, muscular or æsthetic. For special practice in sight reading procure some of the collections of pieces that are now so common. Always begin with pieces that are very much simpler than your student is in the habit of studying. Teach her to look the piece over, form a conception of how it ought to go, get the tempo from the metronome if she has one, and then attack it bravely, and stop for no mistakes. If she stumbles, never mind, the special object in view is to train the mind and eye to take in the musical ideas quickly and play them without hesitancy. For practice in sight reading, nothing excels playing fourhand music. For this the standard symphonies, overtures, and classic masterpieces are admirable, increasing at the same time a student's knowledge of the world's great orchestral music.

6. Simply hy teaching the beginner correctly in every particular. If all the motions are taught properly, the pupil's hands and arms will play with relaxed muscles. It is simply a question of seeing to it that correct mo-tions are made from the beginning. Pupils who have been playing with wrong motions, must simply for a time give their entire attention to correct hand, arm and finger movements, beginning with table exercises, and working gradually into the regular routine, but this time correctly. Correct habits can only supplant wrong ones by special effort, and sometimes considerable time is necessary in the process. The frequently ple time is necessary in the process. The frequently used phrase, "being taught over again," is incorrect, for how can a pupil be taught "again" that which he has never been taught at all? Beginning over again simply means learning that which was omitted, which in some cases is nearly everything,

THE WELL-TEMPERED CLAVICHORD.

1. Please give a list of ten of Rach's Forty-eight Prelades and Fugues generally considered most suitable for concert use, maning them in the order of their importance, with few comments thereon.

2. Name a few brunes and Preludes which may be played separately.—S. J.

This inquiry has special interest because it comes from South Africa, thus showing both how far reaching is the influence of THE ETUDE, and enlightening us as to the advanced musical interest that exists in that far-off country. In Europe people still imagine that Indians rove and camp in the streets of New York. We also are too prone to think of South Africa as the land of scantily clothed dark men.

For remarks on the Well Tempered Clavichord the foregoing inquirer is referred to the Round Table of the March, 1912, issue of The ETUDE. In that article there was a list especially for teaching purposes. When one makes a list of those most interesting for concert purposes one enters the realm of personal taste. It is always difficult to get universal agreement along the line of individual preference. The special appeal of various musical works always involves the important various musical works always involves the important factor of individual temperament. For example, Busoni rates Fugue number eight, in E flat minor as the most important. To the writer, however, there are several others that make a greater appeal. Busoni does not give his reasons for his estimate, but it by no means follows that he would consider it the most adjunct, if not an ornament to society."

effective for concert use. It is, indeed, more introeffective for concert use. It is, indeed, more intro-spective than many of the other fugues. The prelude to this same fugue, on the other hand, is unique among the preludes, and, in its romantic content and musical construction, is premonitory of the trend of musical progress that was to come. Rubinstein considered it emotionally of the utmost significance. It is of a nocturne-like character that makes it especially interesting to an audience, and is usually played without the fugue. One of the most interesting for public use is that marvel of delicate elfin sparkle, No. 3, followed by the quiet and charming grace of the fugue, in C MacDowell's romantic interpretation of prelude was memorable. The fugue is not simple, and lemands the utmost ease and freedom of execution in order to keep up its mood throughout. Otherwise, it becomes clumsy and heavy as the player proceeds. No. 2 in C minor is always a favorite, the scintillating legato of the prelude contrasting with the staccato of legato of the preuse contrasting with the staceato of the lightly tripping fugue. The dry, uniform staceato of some editions is bad, however. The Busoni phras-ing is more intelligent. When Rubinstein was in this country, a leading Boston teacher sent one of his pupils to hear especially his "model" staceato playing of this. Strange to say, and much to the chagrin of the teacher, Rubinstein played it in the smoothest le gato throughout. The teacher, who knew him well, asked him afterwards why he changed his interpretation of it. "Just because I happened to feel like it at the moment," was his answer.

One of the quickest to make an impression upon the public is Fugue No. 5, in D. The rhythmic incisiveness of its subject, and the march-like majesty of its movement, which increases as it progresses, carries an audience with it. The ethercal lightness of the Prelude with its dramatic close is also very attractive. I am inclined to the brilliant Prelude, No. 21, with its am inclined to the british retrieve, so, 21, with to daintily tripping Fugue as the next. It must not be forgotten, however, that with compositions that are on an even level of merit, it is impossible to state categorically which is of the most æsthetic importance, The charming and simply flowing grace of No. 17 in The charming and simply flowing grace of No. 11 in A flat will quickly recommend it to musical listeners. Berilliamly contrasting with this is No. 15 in G. A lovely idylle is No. 13 in F sharp, and one never tires of its delightful sweetness. The pastoral charm of Prelude No. 9, followed by the lively gaiety of the Fugue, should not be overflooked. A quickly appealing Prelude and Fugue will be found, in the cheerful grace (No. 11 in F. 16 the abulum is wall allowages of the No. 11 in F. 16 the abulum is wall allowages of the No. 11 in F. 16 the abulum is wall allowages of the No. 11 in F. 16 the abulum is wall allowages of the No. 11 in F. 16 the abulum is wall allowages of the No. 11 in F. 16 the abulum is wall allowages of the No. 11 in F. 16 the abulum is wall allowages of the No. 11 in F. 16 the abulum is wall allowages of the No. 11 in F. 16 the abulum is wall allowages of the new forms of the No. 11 in F. 16 the abulum is wall allowages of the No. 11 in F. 16 the abulum is wall allowag of No. 11 in F. If the rhythm is well taken care of it will prove popular with many who, will be unable to appreciate its polyphony. This completes the list of ten asked for. There are many others which are equally "most important." There are some beautiful ones in the second book. These listed, however, are among those most used by players. As to the second question, any Prelude or Fugue may be played separately. In these works the Prelude quite outgrew the idea of a simple preparatory preluding in order to engage the attention for the more important matter to follow. In some cases the preludes are more extensive than the

CHOPIN ETUDES.

"1. In what order do you think the Chopin Etudes should be taken up?

2. What would be a good repertoire for a pupil who has finited Council taken haff of the first book of the Well Tempered Clarichord, and a few of the Chopin Etudes?"

Y. K.

1. The Chopin Etudes may be taken up in the following order. The Roman numerals refer to the second book, Op. 25. 2–6–9–1X–II–VII–III–I–IV 4–3–7–11–V–5–10–VI–VIII–XII–8–12–1–X -XI. These Etudes need to be gone over at least three times before the proper tempo can be approximated. Virtuosi pianists never cease practicing them. 2. The following pieces you will find interesting. Beethoven, Sonata in C minor, Op. 13; Sanata in A flat, Op. 26; Schumann, Arobeske; Fantosiestücke, Op. 12; Schubert, Impromptu in B flat, Op. 142; Schubert-Heller, The Trout; Bach-St. Saëns, Gavotte in E; Hollaender, March, Op. 39; E. R. Kroeger, Arion; Grieg, Holberg Suite; Chopin, Impramptu in A flat. Nocturnes; Valses; Polonaise, Op. 26, No. 1; Mendelssohn, Ronda Cappriccioso, Op. 14; Moszkowski, Valse in A flat; Air de Ballet, Op. 36; MacDowell, Sea Pieces; Woodland Sketches; Serenade, Op. 16; Witches' Dance.

It is not given to all of us to achieve the highest place in the world of music. We cannot all he "supermusicians." But we can do good work, and prove ourselves, as Charles Lamb has expressed it, "a useful 11 (8) (2) 50 - 11 (C) (C) (C) THE MUSIC LOVER'S DIGEST

The Best in Musical Literature from Everywhere

The Broom's monthly acrephoke of paragraphic worth re-residing, selected, perchantor, from Everpwhere

The Broom's monthly acrephoke of paragraphic worth re-residing, selected, perchantor, from restending to the other may be giving our residers the erous of resident from contemporary pursuals in all languages, and from the most estimatishing bootic.

Training the Musical Ear.

A Remarkable Fresh of Sound Part of a senting direct that are sooneasy for the acquisite that are sooneasy for the acquisite of an entire direct that are sooneasy for the acquisite of an entire direct that are sooneasy for the acquisite of an entire direct that are sooneasy for the acquisite of an entire direct that are sooneasy for the acquisite of an entire direct that are sooneasy for the acquisite of an entire direct that are sooneasy for the acquisite of an entire direct that are sooneasy for the acquisite of a entire direct that a state of acquisite of entire and an entire that are sooneasy for the acquisite of the surface of the

per mate of great age at once and consequence of great age at the continuation of a minimum to the continuation of the production of the p

A Royal Composer

mention source.

THE ETUDE

First. The pupil has not felt hurried nor anxious, for she has had to give her attention to one hand

What Does it Mean to

Practice?

CONTRACTOR SOURCE OF EVER SOURCE OF

Many teachers enjoin their pupils at the close of

the lesson to be sure and practice well before the next

the lesson to be sure and practice well before the next lesson. The pupil says "yes" and believes that she will do so. But does the teacher know that she will.

or is she sure the pupil knows what it means to

Practice has an aim. One practices to secure certain

results. If the result be not secured, the practice has

heen imperfect or inefficient. I heard one teacher say

to a pupil, "Julia, you cannot play this piece at all. I

don't believe you have practiced it since the last lesson.

Did you?" And Julia, who remembers the weary hours

when she watched the minute hand revolve around the

face of the clock, answers tearfully, "Yes, I did. I

The teacher was expecting Julia to read this piece

at sight, left hand notes written on the bass staff, right

hand notes in the treble staff, hold her hands properly,

get the fingering right and keep time. Julia could not

a series of stumbles and mistakes. As the teacher gave the lesson so had Julia practiced it: stumbling

I was once visiting in a large city and heard a well-

known teacher giving lessons in the next room to me.

His pupils played very mechanically every four meas-

ures four times, as if they were written one after

the other without a break, and then went on to the

next four measures. It struck me as an odd thing to

do, but I saw they gained a kind of certainty by the

LEARN A LESSON FROM THE ARTIST.

With perseverance anything may be acquired, either

with difficulty, or by easy methods. Why not find the

easier way? When you hear a great artist play in a concert, you know he is not thinking of how he is

holding his hands, or of his fingering, or of his notes.

He has trained his hand so that it does all this of

itself. Why not learn a lesson from the artist? Can

a young student learn to play with the certainty and

on how he practices. The teacher is often to blame

for giving the pupil too many things to think of at

ending with the first, or rhythmic, note of the next

measure, Play so slowly and carefully that you will

play the right note and the right finger, and, if possible, keep perfect time." When Jennie has done this, the

teacher tells her to play the next four measures four

times, beginning on this rhythmic note and ending on

the first, or rhythmic, note of the ninth measure.

"All is yours, 'tis but by asking

Ere you send your silent plea."

home she play eight repetitions instead of four.

After the pupil has played these twice four meas-

ures, the teacher asks her to play the whole eight

measures four times; recommending, however, that at

Now what has been the result of these repetitions

stress comes on the syllables in poetry:

and eighth syllables of each line.

with one hand alone?

lines:

"Serene I fold my hands and wait
Nor care for wind, or tide, or sea."

through the piece from beginning to the end.

practice?

practiced lots."

repetition.

By MADAME A. PUPIN

Second. Passing over the same notes four times, she begins to recognize them. She does not wonder what note belongs on this line or that space, for, by an unconscious mental process, she observes their relation to each other.

Third. By repeating these short phrases, the fingers have gained the impulse to go to the right key.

It must not be forgotten, that rapid and correct playing is the result of giving the fingers the right impulses. A lady once said, "My fingers go every which way," to which I replied, "Your fingers do not know what way you want them to go. Take a short passage in one hand, and make your fingers, by the force of your will, to move in exactly the same way for fifty times. You have then created impulses in these fingers to move in that was, and that way only. She said it was the greatest revelation she ever had from any teacher.

I have often said, if any one could play the scale of eight notes with right hand, as it ought to be played, he could play anything in piano literature. The meaning was that he had learned to control his fingers, so that they obeyed his will. This is the great secret. I wrote this to another teacher, who evidently thought it was a very trivial thing to pay out dollars for. But had he practiced and made his pupils practice that scale, according to my directions, both teacher and think of so many things at once and her progress was pupil would have been delighted at the result.

RAPID PROGRESS.

I once said to a lady, "I can begin a pupil on a piece at fifty notes a minute, and at the fifth lesson make her play it at five hundred notes a minute, smoothly and without effort." She looked at me in silence for a minute, and then said somewhat indignantly: "How can you make such a statement, It is impossible." I replied, "Not so. I have done it often." I did not mean that I had made a pupil play a whole piece perfectly in that short time. If you select an Etude-Caprice like Feu-follet, by Prudent, or Titania, by Lefebure-Wely, or any piece which has the same kind of a movement from beginning to end, and will make the pupil play four measures with right hand alone, counting four to each note, if necessary, so that he may be able to think-raise each finger to the same height: drop down on the middle of the right key: get the same quality of tone from each finger: prepare the next finger to fall on the next key, etc .- you train his mind to think slowly. He may have to do ease of the artist? He surely can: it depends mainly these four measures sixty or one hundred times before he can think more quickly, and thus play more quickly. once, and expecting the pupil to play in a tempo which If this work is guided by a metronome, and he never plays faster than he can think, he will find, sooner or forbids the possibility of thinking of all these things. Let the teacher give a practicing lesson, that is, make later, that he can do this without thinking, for the the pupil do in the lesson what she must do at home. fingers have gained the impulse to play in a certain The teacher must not make the pupil read through her way, and to do it in that way unconsciously as it were: piece, both hands together. She could not learn it in that is, a habit has been established. The pupil knowthis way any more quickly than she could learn a ing the process by which he arrived at this surprising chapter in the Proverbs of Solomon, by reading it result, can learn the rest of the piece in the same way. through from beginning to end.

The lesson begins thus: "Now, Jennie, play these four measures with the right hand alone, four times,

PRACTICE WITHOUT STRAIN.

This slow and careful beginning is often very taxing to a pupil's patience, but it requires equal patience on the part of the teacher. The difference is the teacher knows what the result will be if the pupil is obedient; while the pupil, not being able to see the end from the beginning, is often apt to rebel. But having once attained such satisfactory results, he is more inclined in future to "make haste slowly."

It may interest the pupil to explain, just here, what What then does it mean to practice? First, know is meant by a rhythmic note, by showing where the what you want to do. Take a few measures with one hand, and by playing slowly, carefully and attentively. make it go the way you want it to go, and play it with increasing speed (with metronome) until it goes Here the stress comes on the second, fourth, sixth of itself. When you want to add the other hand, begin again slowly. Do not force yourself to increase "At the close of the day when the hamlet is still." Some people think the metronome is used Here it comes on the third, sixth, ninth and twelfth chiefly to force yourself up to higher speed: but it persyllables. The rhythmic note in music is usually the forms an equally valuable work by holding you back. first note in the measure, and corresponds to these

Practice should always be without strain. When you can play a piece, by telling your fingers to play it, you may breathe into its notes and phrases any inspiration you will.

> CHORDS that vibrate sweetest pleasure Thrill the deepest notes of woe.

IN DR. HARMONY'S DOORWAY,

BY M. D. KROMER.

Dor knew every house on the street between the studio and her home, but this building was new, it had grown up in an hour. Dot's father told of "towns that grew up in a night"—so why not houses in an hour? It was not there when Dot went to the studio. now it was complete, even the electric sign over the doorway: it was a fascinating sign, a line of music, then a name alternately flashing into sight.

"That's from Weber's Oberon," said Dot, proud of

her ability to read in the language of music. "How perfectly horrid," she continued aloud as the

name, Dr. Harmony's Sanatorium, appeared, "to use that beautiful melody for an advertisement,"

"Tut, tut," said a voice from the doorway, "You would not write to a Frenchman in German. One must use the language most familiar to those addressed." Dot had been so busy with the sign she had failed

to see a dignified old gentleman, garbed as a priest, standing in the doorway. Now before she could answer him a procession of big-headed children came down the street, led by a sweet-faced lady.

"Ah, the poor little lost notes!" said the old gentle-

man. "How busy Sister Cecilia has been," he continued, as the procession entered the sanatorium.

"I thought sanatoriums were for sick people, not lost children," said Dot.

"Of course sanatoriums are for sick people," said the old gentleman, crossly; "don't you know that Papa Tonic's and Mama Dominant's nervous prostration will be greatly alleviated by Dr. Harmony's restoration of

their lost children," "I thought you were Dr. Harmony," said Dot.

"No. Dr. Harmony is a wonderful fellow, though a trifle too full of theories; still, his laws of musical hygiene should not be disregarded. Papa and Mama Scale come to him to straighten out the kinks in their family groups' digestive organs, and Harmony, the clever fellow, knows at once whether they need a sharp tonic or should lead a more natural life; here in his sanatorium he gives treatment to eliminate the evil of discord, his is 'all triumphant art, but art in obedience

"But who are you?" said Dot. The old gentleman smiled and said: "I am the Master of Dr. Harmony's patients. I, through my keys, use their sounds to send forth to the world the message of my soul. Give to me one note of the scale T mix

it with two in my thoughts and there!" Then came from somewhere unseen, music; beautiful, wonderful chords and tender melodies.

"I know you now," cricd Dot, "You are Abt Vogler," "George Jos. Vogler," corrected the old gentleman.

The electric sign over the doorway grew so bright it hurt Dot's eyes. She rubbed them hard and then realized she was sitting up in bed, the sun shining in her

"Aunt Nell better not take you to another meeting of the Browning Club," said mother, "if it's going to make such a sleepy girl of you."

"But I had a lovely dream, mother," said Dot.

MARK HAMBOURG ON THE USE OF THE PEDAL.

Anton Rubinstein once explained to his pupils that pedal in pianoforte playing was the soul and life of sound, since it beautified the tone of the instrument and created many effects which would otherwise be quite impossible. Artistic pedaling is, in itself, a very difficult art, and requires considerable knowledge of harmony and musical form, as well as a highly developed musical taste. It would be easy to write at considerable length upon the subject, but for our present purpose it will suffice if I mention the following essential rules:

(1) Never use the same pedal for different har-

(2) Never use the same pedal for two different

(3) Do not use the pedal at the end of a phrase un-

less there is some special use for it.

(4) Use the pedal for long melodic notes. In such cases I always use what is known as the "retired pedal," that is to say, depressing the pedal after strik-

ing the note. (5) All foundation notes of chords require separate

(6) The use of the pedal is very important in climaxes.—From an essay on "The Piano and How to Play H" in The Musical Educator.

A SECURITION OF BUILDING ASSULATION OF

Study Notes on Etude

Music

By PRESTON WARE OREM

NACHTSTUECK-R. SCHUMANN.

ular composition, in another department, but little more

remains to be said. In order to play Schumann un-

derstandingly one must study the man himself, the

"romantic period" as a whole, and those things for

which both stood. Schumann as the founder and editor

of the Neue Zeitschrift für Musik wielded a trenchant

literary pen in behalf of his own theories and aspira-

tions, and succeeded in placing general musical criticism

on a very high plane. His collected writings, published

in book form, should be read by all music lovers and

WARUM?-R. SCHUMANN.

which are among the most effective and best known

anciful in character, and strikingly original. Warum

on implied in its title, with an undertone of sorrow-

SPANISH DANCE-M. MOSZKOWSKI.

for four hands. These have been played almost uni-

versally, and have been arranged for all sorts of instru-

mental combinations. As transcribed for piano solo

out the effects borrowed from the four hand version:

The first portion is languorous and dreamy; the second

SCENE DE BALLET-G. LAROSO.

o suggest certain orchestral colorings, and this fact

should furnish the clue to the interpretation. The

sorts of dancing in evidence nowadays, and, conse-

THE VIVANDIERE-L. SCHYTTE,

A very large number of graceful and effective com-

positions for the pianoforte testify to the industry of

this well-known Danish composer. Many of these

pieces have become widely popular. Vivandiere is an

excellent specimen. It is very appealing, with its

vivandiere in the French army is a girl or woman who

supplies provisions and liquid refreshments. Her dress is usually a modification of the uniform of the par-

ticular regiment to which she happens to be attached.

WILHELMINE-A. STRELEZKI,

Anton Strelezki is an assumed name of Arthur B. Burnand (1859-1907). This talented pianist and com-

poser was a most prolific writer in all forms. In later

years he wrote under the name of Stepan Essipoff.

old style, the type of minuet, by the way, popularized by Paderewski. The old minuet was as unlike most

of our modern dances as it is possible to conceive. It

consisted of a number of deliberate and stately steps

and posturings by dancers arranged in pairs and in

groups. It was, preëminently, a dance for kings and

courtiers. In playing characteristic pieces of all types

one should always endeavor to form a mental picture

of whatever they are intended to suggest or to illus-

VALSE PIQUANTE-G, D. MARTIN.

Mr. Martin's work. The taste and genius of this tal-

ented American writer seem to tend chiefly towards

In Valse Piquante we have another fine example of

Vilhelmine is an excellent example of a minuet in the

jaunty martial rhythm and good-humored lilt.

important inner voices, the counter-themes, etc.

of his pianoforte works. They are varied in mood

After Mr. Stojowski's masterly analysis of this pop-

AND THE STATE OF T

ctudents.

int longing.

section, fiery and dashing.

music of the dance.

BY WARRIETTE BROWER.

SHE is a charming girl to look at, with her golden hair, deep violet eyes, and innocent air. She is really only a child. I greet her cordially as she enters, and make some pleasant remarks about the weather or her studies adding that I am sure she has prepared a good lesson for me.

"I have tried to learn it," with much emphasis. "If you have really tried I'm sure you have suc-

We begin. It is a simple etude, taken up some months ago, before the summer vacation, and never completed. I soon discover she is trying to play from memory, as she never looks at the page before her but only at the keys. This answers very well for four or five measures, then she hesitates, puts her finger on several different keys to test the tones, and comes to a standstill. I ask her why she does not look up at the printed page and see what the notes

to play at the same minute, and mother says I must only do one thing at a time."

Your mother did not say that about music, I think, for she plays the piano herself, and surely knows we have to do several things at once when we play a study or piece. That is why music is of such benefit to you, mentally. In the beginning, you remember we did but one thing at a time; now we have to do three or four. So you have to be wide awake and keep your mind on what you are doing.

We begin again not once only but several times over for each time there is some grave error to cor-

"Why do you close your hand and play those single marcato notes with one finger? You remember when we use but one finger at a time, the other fingers are to be held in correct position, ready for instant

"But I like to close my fingers: I think it looks silly to see them raised or sticking out!"

After a prolonged struggle with the little etude, I

desist with the remark. "Bring this to me well learned for the next lesson.

"I tried to learn it, but three days I couldn't practice at all.

"How is that possible?" I enquire in astonishment. "One day mother took me down town shopping; another day I was invited to a little friend's house, and yesterday the floor was waxed and I couldn't get to the piano, nor to the clavier."

ENDLESS EXCUSES.

"And there were no moments in the early morning nor in the evening which you could devote to your niano lesson?

'No, mother wants me to go to bed early, hut she only calls me in the morning just in time to get my breakfast and get ready for school." It is always a mystery why one school girl has absolutely no time for piano practice, while another, situated in the same way, will manage to put in two hours a day. The cause can be referred back to the mother in each

"My teacher in school," added this hopeful pupil, "tells mother I must have an hour of play every day, or I'll be good for nothing."

I wanted to retort that, in my estimation, her whole life was one long play-day, but I restrained myself.

We take up the piece next. I had requested her to study the expression marks and shade her playing; but seemingly to no purpose, for the piece was all on a dull level of monotony.

"Did you practice this passage forte, as it it marked?

"I don't like to play loud, so I put on the practice pedal; mother wants me to use it, because she doesn't like to hear me practicing and says it may disturb the people next door." (What sins that practice pedal has to answer for)

A couple of old picces are taken up, and as they have been gone over somewhat fewer than a million times all in all, they are played quite respectably. I am encouraged and decide to reward her with a piece she has long been wishing for which is a little more difficult than any yet attempted. Will it prove a powerful incentive? I hope so. I tell her I want it learned in three weeks; though I realize as I say it that a dynamite bomb could hardly induce her to learn one in as many months.

THE ETUDE

"Will you please play it over for me?" "Certainly, after you have studied it.
"I'll ask mother to play it then."

do not wish it: we have now gone over a part of the piece with each hand alone, and you are practice it in this way-on the clavier first-before

outting the hands together." You will say I am up against it with such a pupil. I feel I am up against the mother as well. All the more so as I have tried to do my duty by that mother. I explained the work to her at the outset, and had her present at all the heginning lessons. It worked very well at first; then she missed a lesson or two and after that declared that the child was already

This is no abnormal case, nor a composite one: it is taken from life.

You, no doubt, have had just such cases, fellow teachers; pupils and mothers who at times try your souls and wear out your patience threadbare. if our work were absolutely easy we should never have the triumph of overcoming obstacles; we should never develop resourcefulness nor learn how to handle "Because when I look up there I can't see what keys all sorts of mentalities. Each new pupil presents a new problem, another world to conquer. by patient perseverance and kind helpfulness win the pupil and the mother, to see the rightness of our

STUDYING BACH'S SIMPLER WORKS.

BY E. J. DECEVEE.

In is difficult to think of Johann Sebastian Bach without realizing at once that the most important element in the performance of his works is the cultivation of "legato" playing in all that the highest meaning of this term implies. In any one of the "Little Preludes and Fugues," for instance, the different voices are interwoven and so independent of each other that if the legato principle is neglected the whole composition may become a meaningless jumble.

The study of Bach under competent guidance is incomparable for making the finger muscles strong and at the same time delicately susceptible to the least shade of dynamic and rhythmic differentiation. Bach's r usic, like the master himself, is full of strength, vigor and masculinity. "Fairy fingers" are hardly the ones for the interpretation of the sturdy music of the masterly old

cantor of the Thomaskirche. How may this strength be developed? Let us look through the Little Preludes and Fugues (or as they are sometimes called, Fuguettas) and observe what they themselves reveal. You will notice that the first prelude is very simple in form and structure. It consists of two themes, not in striking contrast as in the case of many other works of Bach. Also, unlike most of Bach's preludes, this one is somewhat slow and sedate, vet the movement must not resemble the gait of an old woman, but should rather be just a comfortable speed. The technical difficulties seem equally divided between both hands, and not as is the case with a great many piano pieces, given wholly to the right hand. Bach is always very particular not to develop one hand at the spense of the other. Indeed, the very fact that the left hand, sooner or later, will be obliged to do very much the same thing that the right hand has done is one of the reasons why Bach's works are so helpful

to the piano student. Notice the figure in measures twenty-three and twenty-nine in the first prelude and then see how the composer practically turns it upsidedown in the left hand part in measure thirty-three. This principle of inversion is extremely interesting, and it will pay the student to look for it.

The reason why so many people develop a distaste for Bach is because they hear his music played after the manner of technical exercises. Try this experiment: Place an accent upon the second beat in each measure for the first eight measures and note that this seems to be just the thing needed to heighten the melodic effect of the theme and provide contrast. Again in the ascending note groups you may venture a slight crescendo, and in the descending note groups a slight diminuendo. Mark the effect. Accent is the life of music just as it is the life of speech. Accents are not distributed in any capricious or arbitrary manner in Bach's music.

What would you suggest as the reason for placing an accent upon the E in the twenty-first measure? If for the artist and the art lover alone, but for manking it were not as placed the figure in the bass would as-

sume undue importance. Throughout this Prelude you will observe that an accent is, or should be, placed on the second note of the theme wherever it occurs, as in measures 1, 17, 19, 21, 23, 25, 39, 45, 47. This Prelude may, therefore be said to be emphatic; its compelling nsistence is most noticeable, just as in the phrase "I with a strong accent on the second word. Now in phrasing you must endeavor to find out just what the important note in the phrase is. If I should say to you, "James, you must practice," and wished to convince ou that I meant business, I should probably place considerable emphasis upon "must," but if I found that you had done so and failed to know your lesson I should emphasize "practice." You see, therefore, that music s just another form of speech-a kind of universal

Now Bach will be valuable for you if you approach his music from this standpoint. If you will look over the little Prelude again you will notice that, although the left hand is furnishing the harmonic basis for the right, it is yet interesting in itself. Play the bass part in the measures 20 to 24. While these measures seem to suggest an independent theme, they are really but an swering phrases of the original theme very slightly embellished. You will notice this particularly in measures 38 to 41, but more especially in measures 44 to 48. We have dwelt thus far upon the musical content of this piece. From the standpoint of technical value we would suggest that you play the Prelude through three or four times with each hand, so that you may note carefully where the theme predominates, and thus keen it well in the foreground. Raise the fingers rather high, but do not thumb the notes out, in the manner of a stab touch, but rather make them sing-use to

After you have concluded this little journey throu Bach land the guide hopes you will undertake ma master will have a splendid feast prepared for you

SHORT CUTS TO ACHIEVEMENT.

BY MERRERT I WRIGHTSON.

Nor long ago the writer was conversing with a mu teacher who had prepared a new text-book of harm for the use of schools. The principal feature of work seemed to be, according to its author, the who did not really desire any theoretical knowle but who were required to study "harmony" in or to complete some course.

There is a certain humor in this situation was struck the writer at the time more forcibly than he serious side also involved. Here was an effor accommodate a purchaser of services, if not of annual goods, by giving him as little as possible for his me the hypothesis being that the student wished to o a diploma or certificate of some kind, indicacertain achievements, but desired to do so in the est and easiest manner possible. The acquir ability was of less interest to him than the shoe cu to apparent standing.

While the writer would be loath to admit the general truth of such a hypothesis, there is about it nevertheless a substratum of fact. The pressure of competition and the nervous haste of the present day are such that the student is apt to think there is no time to do things slowly and thoroughly. Yet thus, and thus only, are all important works accomplished by either man or There are few short cuts that are any real saving, for what they gain in one way they lose in another and probably more significant one.

WORK COUNTS, NOT DIPLOMAS.

While a diploma is a valuable asset and can only be obtained from institutions of reputation by genuine and thorough work, the examples of most of the famous composers show us that collegiate degrees are not even an important factor when it comes to real greatness The student, more than any other, should consider well the fact that in actual life it is what a person knows or can really do that counts, and not so much what he is merely said to have done, or "did know." Misapprehension on this point is apt to lead to the aspiring one's getting a wrong estimate as to his own value, and later making the discovery that despite "get-there-quick methods" his early years were wasted.

"WHEN all is said and done, the highest in art is not -MORITZ HAUPTMANN,

brilliant waltz movements. Mr. Martin tells us that he has a real personal enjoyment in creating these pieces. Valse Piquante lies well under the hands, but will require deft manipulation and a clear and agile finger technic, also, a good singing tone.

GAVOTTE-GLUCK-FERBER.

Christoph Willibald Gluck (1714-1787) was a renowned dramatic composer, the direct precursor of Weber and Wagner. He wrote many operas and music dramas, several of which, notably Orpheus (written in 1762), are still performed. The Gavotte now under consideration is taken from Iphigenia in Aulis (1774). The concert transcription of this same gavotte by Brahms appeared in The ETUDE several years ago. Mr. Ferber's arrangement brings this dainty number well within the range of the average player. It should be played in a crisp, precise manner, not too fast.

JACK O' LANTERN-R. S. MORRISON. This is a sort of a schottische movement or modern gavotte, a dance rhythm which is very popular at present. The usual pace is that of about 108 steps to the minute, 4 to a measure. In the first theme of this piece the melody is to be brought out strongly by the thumb of the right hand.

OVER THE WAVES-M. LOEB-EVANS.

This is one of the most famous Schumann's shorter pieces. It is taken from the Fantasy Pieces, Op. 12, Mrs. Evans excels in attractive teaching pieces of easier grades. Over the Waves is a good example. The themes are pleasing, but, at the same time, the piece has the educational advantages of lively finger (Why?) is an impassioned lyric, expressing the queswork in either hand, together with drill in steadiness of rhythm. This piece should be classed in the early third grade.

DANCE OF THE DRYADS-C. WOLF.

Moszkowski's great early popularity is founded largely upon the Spanish Dances, originally composed This is another good teaching piece by a successful writer. This introduces an interesting and piquant rhythmic device often met with in waltzes and other movements in triple time. The right hand appears to be playing along in double time (triplets of sixteenths and eighth notes in alternation), while the left hand they are all very effective. No. 2, in G minor, which has always been a favorite, is especially telling as a moves in triple time. The effect is very pretty. solo. It must be played in such a manner as to bring

MEMORIES OF SPRING-B. R. ANTHONY. This is a bright and tuneful waltz movement, very easy to play, but far from commonplace. The themes, harmonies and general construction are better than what one often finds in far more pretentious pieces. Such a piece will appeal to young students, and also take well at recitals.

THE FOUR HAND NUMBERS,

This is a thoroughly modern ballet movement, in brilliant style. Although pianistic throughout, it seems Schumann's Knight Ruperts is from the celebrated Album for the Young. It is one of the most characbell-like effects in the first theme are in keeping with teristic numbers in this set of forty pieces. As a solo the character of the piece. It is suggested that the in its original form it is somewhat more difficult than grace notes in this portion be played immediately be-fore the beat, in each case, in order that the principal other numbers of the set. It comes out full and strong in the four-hand transcription. The legend upon which melody tones may be heard on the accents. There is a decided revival of interest in the ballet, and in all it is founded is explained beneath the title of the piece. Mention of Mr. Lansing and his work will be found in another column. In the rare intervals when Mr. quently, we may look for original developments in the

Lansing turns towards instrumental composition he invariably has something good to say. The Concert Polka is a genial, showy work which duet players will all enjoy. It is called Concert Polka, not because of its difficulty, but rather from its brilliant style. It is just the thing for recitals.

KING LEAR AND CORDELIA (VIOLIN AND PIANO)-H. PARKER.

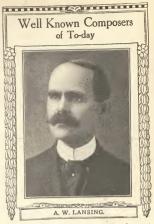
Mr. Henry Parker, the well-known English songwriter, has a decided fondness for the violin, which occasionally manifests itself in a good solo number King Lear and Cordelia is in the form of a short lyric overture, with a slow introduction and two well-defined principal themes. It makes but moderate technical demands upon the player, and it is sure to give real pleasure. There are too few melodious, well-constructed numbers of intermediate grade for the violin.

PROCESSIONAL MARCH (PIPE ORGAN)-I. F. FRYSINGER.

Here is a brilliant and striking organ march which will afford fine practice in the staccato chord touch. The rhythm is a vigorous one, rather out of the usual order in organ marches, and all the more refreshing in consequence. We'regard this as one of Mr. Fry-singer's best efforts. It will make a useful festal postlude or opening recital number.

THE VOCAL NUMBERS.

Both songs are by American composers. In Bye-lo-land has just the right swing for a slumber song, and is easy to sing. Alone requires strong declamatory power and the dramatic instinct. Each song has valuable teaching features.



Mr. A. W. Lansing, whose compositions have met with much favor, was born in Cohoes, New York, August 26, 1861. Mr. Lansing is a graduate of Williams College, and for many years has been one of the foremost organists of Albany, New York, Although his musical work is largely the result of selfstudy and personal investigations, he has met with pronounced success in musical composition. Some two hundred of his compositions have been publishedmuch of his work being devoted to religious music. Mr. Lansing is an accomplished linguist, speaking six languages. For twelve years he was the director of the Cohoes Philharmonic Society, and was for some years the director of the Hudson Choral and the Ballston Choral. Among Mr. Lansing's best-known compositions are Message of Christmas, Angelic Voices, God That Madest Earth and Heaven, If Ye Love Me, Now the Day is Over, Sun of My Soul (Anthems); Lord is Risen (Solo); Tarry with Me (Duet).

HANG OUT YOUR SIGN.

BY ETHEL H. DURGIN.

THE very physicians who contend against advertising for professional people are the ones who would be the first to rebel against taking down their own frigidly simple signs. Indeed the physician in some cases is not above securing a particularly attractive automobile far beyond his means because it makes a good advertisement. He avoids anything pertaining to printer's ink, but does not draw the line at automobile paint when he wants to let his community know that he is actively engaged in remedying their ills. Surely the ethical business code of the medical men is a strange

Some musicians try to pattern their professional conduct along the lines of that adopted by the doctors, and quite without reason. The two professions are very dissimilar. No professional musician advocates anything in the way of advertising that could be called flamboyant or "cheap." It is very necessary to preserve a proper dignity without suggesting stiffness. When you prepare anything intended to be an advertisement always consider yourself as the reader. Say to yourself, "Would I be attracted by this advertisement I were not personally interested? Would the advertisement make me want to avail myself of the services of the teacher mentioned? "Advertising" means "leading away" or "leading to." The best way in which to lead the reader's attention to your own professional wares is to consider the reader's selfish interests when you talk to him through your advertisement.

One of the hest ways in which to hang out your sign to play as frequently and as effectively as possible. If you cannot put the word "proficiency" in your visible efforts you have no business to write it in your circulars.

Lessons on Famous Masterpieces by Distinguished Virtuoso Teachers

Schumann's Nachtstück in F Major

SIGISMUND STOJOWSKI

THE ROMANTIC SPIRIT AND ROBERT

beauty. But man, made to pass away, surrounded by things evanescent and ever haunted by the thought of eternity—the desire to last—wants to hold beauty too by fixing its canons, moulding it into definite shapes and patterns until the spell is broken—his own purpose and patterns until the spell is broken—his own purpose defeated. Then a reaction sets in which particularly deserves the name of romanic, assuming the sense of a protest against law and routine, immobility and death in the name of life and liberty. So then, romanticism is in its essence revolutionary and individualistic,

part of the nineteenth century was in thought a reaction against the rationalistic spirit of the eighteenth, in art a protest against classical formalism. The old forms brought to perfection had to be exploded. New

her mysteries, some to the supernatural world with its fantastic spell, to by-gone times and the poetry of its legends, or to the people and rich suggestion of folklore; also to the sister arts, which brought about their interpenetration in new ways, that namely, of literature and music. It was all over a play of fancy and a plea was not only eager to assert rights, but prone to con-duct dissertation about them. Everywhere the individual was claiming his own, voicing the priority of emouar was cauming his own, voicing the priority of emo-tions over rules and conventions, ever allured by the fascinating and fallacious goddess called Liberty. Hence, the infinite diversity of aspects which the movement presents according to temperamental, environ-mental and racial differences. Yet the present-day observer is struck by the fact that in all this storm and stress none of the essential truths of all times were misunderstood, none of the conquests of prior days abandoned, none of the high priests of old religion insulted. One wonders how this revolution really was penetrated with the spirit of respect and achieved within lines of historical continuity. Therein, undoubtedly, lies the positive side of its gain to art and humanity-and a precious lesson too for our own time



wit, picturesqueness and felicity of expression—also kneels down at the altars of the truly great ones, reveres, discovers and propagates. His first article is a warm tribute to Chopin—his last an outpouring of prophetic enthusiasm over Brahms. He started bot g the various writers who elaborately endeavor to a poet, and when his dislike of the constraint of verbal precision and tyrannical rhyme made him definitely lefine romanticism never look into that moving but turn to the more vague and subtle language of mus c. faithful mirror of the he remained a poet in his music—a lyric poet—for Schumann was a noble and sentimental lover; his soul, soul which language is for illumination whole creative work is dedicated to his life's great love. His romantic craving for liberty made him retire within the inner world, and from his heart he drew and guidance. Does not the very word, "romance, as opposed to "reality," inspirations, delicate and fragrant, subtle and poetic, reflect the spirit, and passionate and powerful. "The man and the musician contain, as in a nutalways want to speak in me at the same time," he writes to his beloved Clara; a truly romantic confesshell, the manifold elements that enter into the psychology of the whole sion, and we owe him many, for he has written much about his art and himself in those wonderful letters, as movement called "Romanlyrical as his music. To us pianists it is interesting SIGISMUND STOJOWSKI. , ticism?" To be sure, all to hear him answer to Clara when she was worrying about the best place for him to be in, that his place artists are, in a sense, romantic, for all art is a flight upon the wings of was at the piano with her near by. imagination, out of the narrow prison of transient and material reality into the blue ether of imperishable

SCHUMANN'S PIANO PIECES, PIANO STYLE AND

The great wave that swept over Europe in the early sources of inspiration and emotion were discovered, since the springs once potent seemed now to be running dry. Some turned to nature and the magic of

was at the pinno with her near by.

GRIUMANNS PIAND FIELDS PIANO STYLE AND ASSOCITIONS OF IDEAS.

The initiating country of the inspiration found in the kitch interment because the superstance of the majoritant of many distingting and the confident of every for the plano, while actually sitting at it, as method which he inter condenand. He aims roughted much of the beauty they was mostly himself and his best self, there from destructive influences, such as that of Mendels and the confidences, and the state of the plano of the beauty they was mostly himself and his best self, and the confidences, and the state of the plano of the beauty they was mostly himself and his best self, and the confidences, and the state of the plano of the beauty they was mostly himself and his best self, and the confidences, and the state of the plano of the beauty they are mostly as the proposal of the plano of the beauty they are the plane of the plano of th

problem: "A fantastic description of a piece of music is possible only in so far as it is understood to be meta-

THE NACHTSTÜCKE.

From E. T. A. Hofmann, Schumann horrowed that title of Nachtstieke. These works were composed in 1 in the open some theorem in the open some theorem is the open some time to be considered by Friedmann and its acme of perfection by Chopin in the land carried to its acme of perfection by Chopin in the homest saw, as, for the constant of the constant

THE NACHTSTÜCK IN F.

THE NACHTSTÜCK IN F.

The Yeshatech of the two revenuity feature of the set. Called Randgede II to the veronity feature of the set. Called Randgede II to the Statemer—House With Scholes—In reference to structure rather than the value of the set of the s





R. SCHUMANN, Op. 23, No.4 Edited by S. Stojowski Semplice pp Copyright 1913 by Theo. Presser Co.

SCHUMANN A FLOWER OF ROMANTICISM. In Robert Schumann, the spirit of the time and

and endeavors.

psychology of race have united to produce one of the most attractive flowers of romanticism. He has imagination and sentiment, the German propensity to dream, to what they call by an untranslatable word "Schwarmerei;" also the bent to reflection leading to metamerel;" also the bent to renection leading to meta-physics and counterpoint. Like a true romanticist, he wields a magic pen at the service of lofty ideals. He relentlessly combats the "Philistines" with humor and

Copyright 1911 by Theo. Presser Co.

MEMORIES OF SPRING



British Copyright secured

Copyright 1913 by Theo. Presser Co.



GAVOTTE from "IPHIGENIA IN AULIS" CHR. W. von GLUCK Arr. by Richard Ferber Allegretto grazioso M.M. = 126

SCENE DE BALLET

MORCEAU BRILLANT GUSTAVO LAROSO

Ped. simile











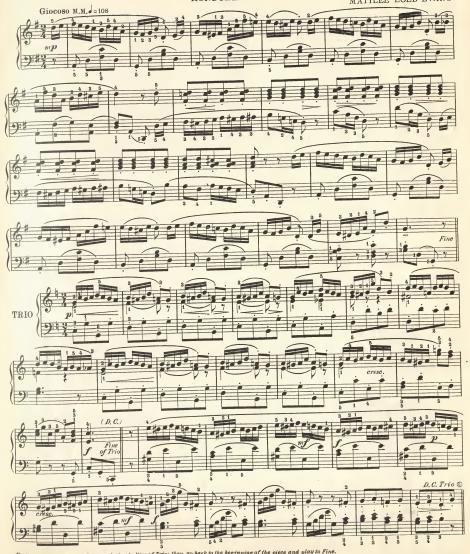


* From here go back to Trio, and play to Fine of Trio; then, go back to % and play to Fine. Copyright 1913 by Theo, Presser Co.

International Copyright secured

OVER THE WAVES

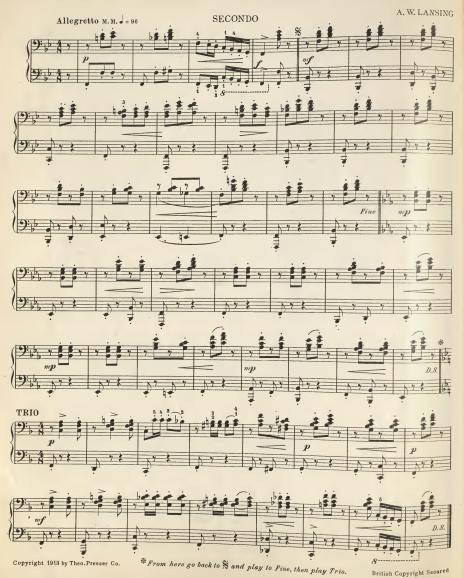
MATILEE LOEB-EVANS



* From here go back to Trio, and play to Fine of Trio; then, go back to the beginning of the piece and play to Fine. Copyright 1912 by Theo. Presser Co.

British Copyright secured

THE ETUDE CONCERT POLKA



THE ETUDE

CONCERT POLKA

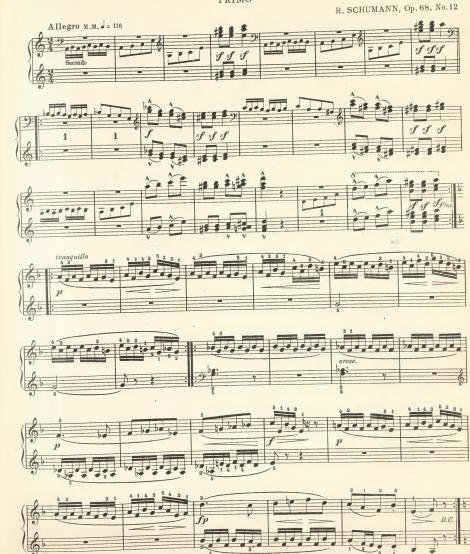


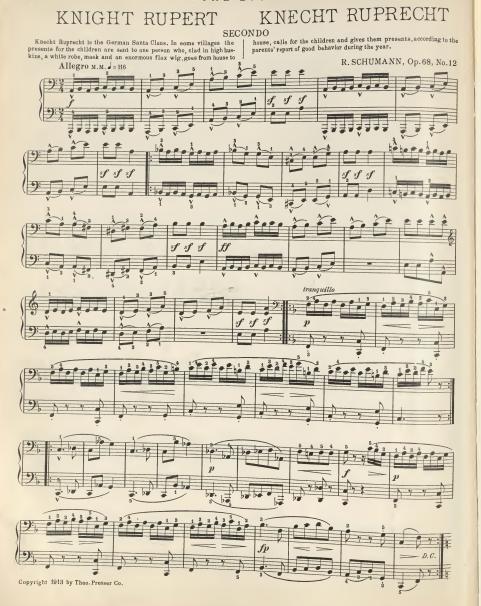
* From here go back to % and play to Fine, then play Trio.

KNIGHT RUPERT

KNECHT RUPRECHT

PRIMO





DANCE OF THE DRYADS



SPANISH DANCE



D. S. al Fine

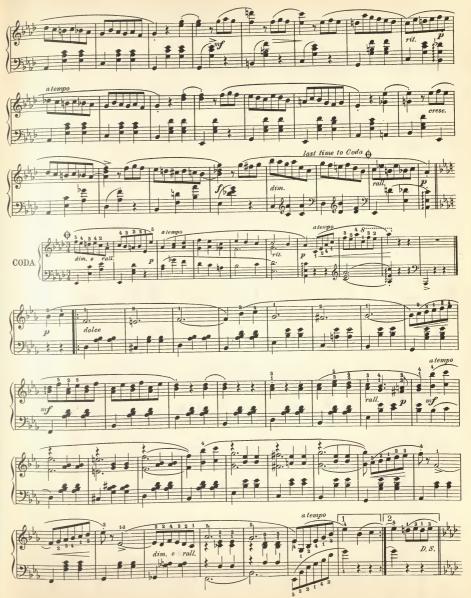


Copyright 1913 by Theo. Presser Co.

THE ETUDE VALSE PIQUANTE

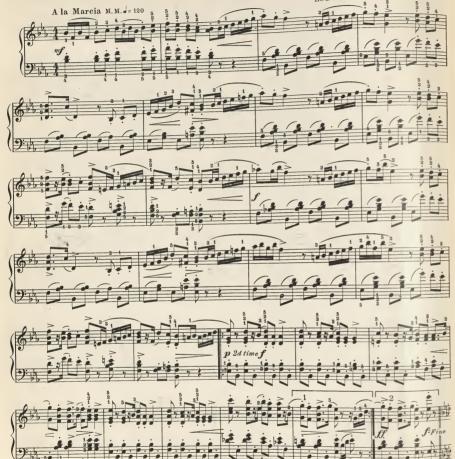


British Copyright secured



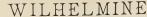
THE ETUDE DIE MARKETENDERIN

MARCHE MILITAIRE LUDWIG SCHYTTE, Op. 121, No. 3









2ième MINUET À L'ANTIQUE ANTON STRELEZKI, Op. 170 Allegro moderato M.M. = 126 TRIO

Copyright 1893 by John F.Ellis & Co. Copyright transferred 1913 to Theo. Presser Co.

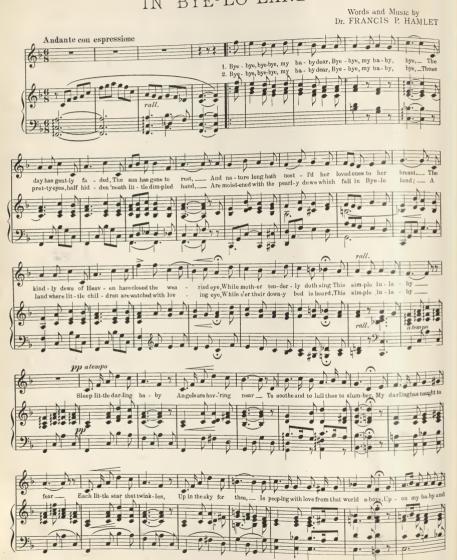


Copyright 1889 by Theo. Presser

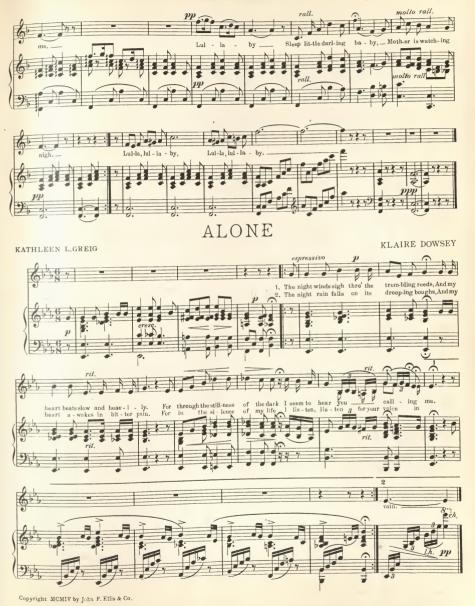








Copyright 1892 by John F. Ellis & Co. Also published for High and Low Voices



Copyright 1913 by Theo. Presser Co.

To J.E.W. Lord Esq. PROCESSIONAL MARCH



Department for Singers Conducted by Eminent Vocal Teachers Editor for May MR. HERBERT WILBER GREENE

Mr. Herbert Wilber Greene, is one of the is taught uninter He held the office

AVERAGE INTELLIGENCE.

average intelligence. It interests us to sound the meaning of the phrase with the purpose of better estimating the value to the art and the country of this output of vocal students upon which the art and the country are to depend for teachers ingers in the near future. They of course, onot to general intellibut to musical intelligence.

are taking up this question with pe that teachers of singing will than later adopt the University plan of keeping tab upon if not in touch il of the students for whom they have been at one time responsible. Incidentally, of course, we hope to impress upon the minds of teachers the truth that their real success lies in their results with pupils of average intelligence.

Such pupils, it must be remembered, are in a class by themselves. The very but their path to the studio has elective separates them from the mass of their comrades, who have the average general intelligence. They are ng some impulse when they take study of singing, usually a love of it. In some cases vanity is coupled with a good voice and the fondness for display is the ruling motive, but such are ly in the minority that they do not materially effect the quality of our group as a whole. Let us enumerate some of the condi-

tions that are found in this group which (1st.) A young person who has had

(2d.) who can play a keyboard ininstrument fairly well. (3d.) who has a voice of reasonable

strength and range, (4th.) whose ear is accurate,

(5th.) who can read a little by note, (6th.) who answers partially to the de-mands of physique,

part in numbers three, four and six, it car, is very small. will surely be called into action when

is clearly above the average in intelli- teachers.

British Copyright secured

for the art. To do this effectually just that ideal must obtain as a motive. He in his profession.

RAISING THE STANDARD.

Let us see how he meets the above conthey were enumerated.

(1st.) He reasons that if this girl has can be no defect there

(2d.) Perhaps she has not studied the piano or any keyboard instrument. Here age intelligence is sufficiently interested that will reveal to the girl the importance a general interest, but it is within his of familiarity with the piano. She will soon ask him how much time it will be necessary to devote each day to gain the necessary technic, and whom he would recommend as a teacher. Every teacher knows of some one in whom he has confidence to whom he would send the girl knowing that her needs were special. This teacher would not attempt to make her a performer, but give her sufficient technic to answer her requirements for vocal study and broaden her knowledge (3d.) The voice of average strength values.

and range is his pivotal problem. He cannot reveal to her at once the potentialities of her voice. He knows that the majority of the great singers of the world were once in her class on the score of average strength and range. He also knows that there is practically no limit to her progress so far as the instrument itself has to do with success. So he must awaken in her an interest in the voice as an instrument, lead her to an understanding of its peculiarities, encourage her to search deeply for and so greatly predominates in the singing carefully develop the something in her oice which no other voice possesses, show her the value and power of tone one or two years in the High individuality quite apart from the charm of personality. If these things find no response in an awakened interest then the average intelligence group is slight, of singers and their teachers.
For, what there is of value in an instrument must be reinforced by a keen desire to bring it to its highest possibilities.

(4th.) Here we referred to the accurate ear and it is here that the teacher

For reasons too obvious to require exthose matters are brought forward by planation persons with the tendency to sing off pitch are rapidly diminishing in

modern public school system. Yet the wise teacher will afford the pupil ample opportunities to keep what she has gained and supplement it by occasional part singing.

(6th.) As to the physique, here is our teachers' baldest duy. At the first lesson he attacks the subject and never abandons the fight for the improvement and the development of the body so long as the pupil studies with him. The fine poise, the artistic pose, the active chest, the strength of limb, the elasticity of frame, the capacity of lungs, the control who works from that motive is a power of the outflow of breath by muscular energy at the diaphragm, together with special exercises to meet the peculiar needs of the case in hand, all of these are inevitably a part of the discipline as ditions, taking them in the order in which the work given to perfect the tone there but under conditions that made the quality.

There is no higher satisfaction on the necessary to reveal it. answered the requirements of the High part of the teacher than the conscious-The majority of students of singing School for one or two years, she is suffiness that he has not only wrought upon are referred to by their teachers as of clently well equipped mentally, that there the mind, voice and art of his pupils, but tion with a successful career as a singer has given them a commanding presence.

(7th.) The fact that the pupil of averis his first duty. She must be made to to prepare the lessons assigned is a ment. desire such knowledge. Being a tactful source of much encouragement to the more fortunate ones who do not begin teacher, he will drop a word occasionally teacher. He knows that as yet it is only power to intensify it a thousandfold by classifying the work into groups, each of which is susceptible to arousing in the pupil a special interest.

It is this care in adjusting the work of the pupil that tests the wisdom of the teacher his skill in holding the pupil to an equal development of these special subjects. It inheritance, an apparent accident of is easier to arouse enthusiasm than it physique, or an unusual conformation of is to control it. Uncontrolled enthusiasm spaces in the vocal area, Whatever it is, of music from the standpoint of its is sure to arouse disproportionate equipment which in turn qualifies artistic

THE FRATERNITY OF SINGING TEACHERS.

not, form and belong to a guild which should cover a year or two of careful makes identically the same demands upon and searching technical work, and, it is every member of it. They are more hardly necessary to add, with a master closely affiliated than members of other who not only understands the voice but art guilds because the objective in all values its individuality, and strives to incases is the same. They should realize tensify rather than discourage it. this affiliation more clearly because there It is this one or two years of trying is no common law, guild law, or any other out the voice by cultivation that enables law compelling them to do or be any- the teacher to estimate the proportions of thing in particular.

teacher feels his accountability to his gardless of its excellence, is of no pupil, to his art, to his community, and possible value to the world or of use to finest of all, to himself. It is this guild the possessor, indeed his hope of separating her from spirit that has so influenced the standing

sity of accepting pupils of average intelligence, they shall not long remain under that classification. Above all let us (7th.) who takes up the study with, at sometimes finds a real stumbling block. see to it that we send no teachers into no takes up ine study with, at sometimes alread stumoning brock, see to it that we send no teachers into least, sufficient interest to I fit proves to be one, his duty is plain the field who can be so described. If prepare the work designed, and our chapter ended. Fortunately, the the pupil does not or can not lift him-A number of other points could be percentage of those who possess the real self out of that group or will not or canincluded in the enumeration, but the fondness for singing and because of not be lifted out, by all means discourabove are sufficient for our purpose, their fondness are impelled to study it age his entering the field as a teacher. While intelligence has hitherto played no and yet are handicapped by an imperfect. Our country has no room for singing

Music is quite the youngest of the While it is of no particular credit to number. This is evidence of improved arts—a mer infant as arts go—larely the teacher to succeed with the pupil who vocal methods and more carefully trained to succeed with the pupil who is a large and healthy child, and although gence, it is greatly to his credit to lift (5th.) "Who can read a little at it has been somewhat neglected, I be- singer. sence, it is greatly to his credit to hit tonly. Who can reau a nine at it, has been somewant neglected, I besufficiently a single of the group to
subject which our description has assigned him
which our description has assigned him
sumption that that phase of the subject
rather more easily than some of its older
always and altogether a happy one. He Those who do this are doing ideal work has already been taken care of, thanks to brothers and sisters.—Horatio Parker.

the place which music occupies in the THE VOICE AS A PROFESSIONAL INSTRUMENT.

THE first and last word that is to be said as to the requirements for a singer is voice. It may well be understood that by the word "voice" is meant a voice that is either exceptionally good at the

There is no gainsaying the fact that a voice does not always reveal its potentiality at once. Sometimes it occurs that a person who apparently has a most unpromising instrument can whip it into shape by great persistence, or that the obstacle to its unfolding can be removed by an operation,

That being the case, the first proposition that voice is the great necessity receives added emphasis, and these exceptions reveal the fact that the voice was* exceptional peristence or an operation

Our claim that the exceptional voice is the only one that can make conneccan be substantiated by the experience of thousands of students who have attempted to win with an inferior instru-They bear no comparison to the the battle with that handicap.

Every successful voice has individuality. By that we mean a quality and character possessed by no other voice. It is as impossible to find two voices alike as to find two faces alike. Nature never repeats herself.

This individuality is not necessarily His tact is best displayed by the result of the mental influence behind It may be largely a gift through dividuality and at once provokes the question as to its value as a professional

This question of special value is vital. Usually it cannot be answered without Singing teachers, whether they will or instruction and this test instruction

the other qualities that must go with Notwithstanding, every conscientious a voice and without which a voice, re-

A large portion of students have no right to be studying at all if a career is Let us work together to the end that the objective, for the reason that there while we are confronted with the necesis not a sufficient vocal basis to begin mon. But with equal propriety might it also be said that many are working along other lines with just as little prospect of success because of a faulty

> The voice teacher must have much experionce to determine by a single hearing whether the voice is of sufficient value to warrant the expense of the one or two years' test. If a pupil is accepted, presupposing the teacher to be honest, it is the guarantee that there is sufficient voice only for the test. The year or two of work points to the presence or lack of the many other qualities besides the voice which are necessary to make a

A Tonic

Horsford's Acid Phosphate taker when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and

TROCHE For the Voice

Many singers and public speakers prefer these Troches to any other remedy. They are effective as well as convenient and per-fectly safe, being free from opiates. In Boxes 25c, 50c, \$1.00. Sample free.

JOHN I, BROWN & SON Boston, Mass.

GEO. CHADWICK STOCK, Teacher of Singing

Special Summer Course of Vocal Study

This Course especially planned for Sopranos and Contraltos, and will cover the foundation work of Singing. Greatly helpful to teachers as well as students. Begins June 15. Ends Aug. 10th. Mr. Stock is the author of "Gulding Thoughts for Singers," loth bound, 75 cents, postage prepaid.

"** * * * * this book is full of sound, practical, helpful advice to Students of Singing."—War. J. HENDERSON, Musical Critic of the N. Y. Sun, author of "The Art of the Singer," etc., etc.

Address GEO. CHADWICK STOCK NEW HAVEN, CONN Vocal Studio: Y. M. C. A. Bldg-

SHEA **VOCAL INSTRUCTION**

h Welliam J. Falls. (WILLIAM J. FALK)
Assistant to Mr. Oscar Sacnger
FEACHER OF SINGING
Interpretation, Operatic Conclude Interpretation, Operatic Co.



THE

Brookfield Summer School of Singing

BROOKFIELD CENTER, CONN.,

is located in a beautiful New England village, in the foothills of the Berkshires. It offers a four months' course in Singing and associated subjects, with room and board for \$175.00. Students accepted for shorter courses. \ Special advantages for teachers. \ Send for prospectus to

H. W. GREENE, Director :: 701 Carnegie Hall, N. Y. City

STUDY HARMONY WHILE DEVELOPING PLANO TECHNIC
"FINGER AND WRIST STUDIES OF SCALES, INTERVALLS AND CHORDS"
BY JAMES L. LA FLEUR
(Grades I to V)
Scales, Intervals and Chords written in every key and their formation thoroughly evenjated in every key and their formation thoroughly explained CHAS. W. HOMEYER & CO., 332 Boyleton Street, Baston, Mass sctory Price Until June 1st, \$1 00

New Vocal Music on Sale Have your name entered for the receiving of a few small packages of new masic ON SALE during the al season, no guarantee as to amount to be kept; discount the best obtainable; the ty the small amount of postage; returns of unused music to be made once each year; toop the sending any time. Thousands of teachers receive plano music from us in t

Please mention THE ETITLE when addressing our advertisers

Can they make good? He is like the DOES DAMP WEATHER AFFECT pearl diver searching ceaselessly for the THE VOICE? rarest gem, one that shall bring him renown and through whose influence many other of the better voices will knock at

his door. There is not such a scarcity of good singing teachers nor of good voices. It is to find the individual in whom all the qualities necessary to a great artist are to be found, correlated and balanced.

VOICE.

BY H, W. GREENE.

WHAT is voice? There is one comis what we make it. It is the most vivid method of expression belonging to humanity. In its normal uncultured condition it bears upon its vibrations the unmistakable character of him who sends it forth. The acidity of the cynic, the innocence of the child, the roughness of the longshoreman, the gruffness of the sea-captain, the tenderness of the motheracter of the speaker.

More wonderful still, the voice of any of these can give utterance to almost CONSONANTS THAT BRING THE every shade of human experience. The gruff voice loses its gruffness when touched by sympathy, rocked with pain. uplifted with joy, or subdued by another's suffering, and again the gentle voice of the mother can rend the air devices which they imagine assist the with the shrillest accents when actuated singer in "bringing the voice forward." by fear or abuse. Such is the voice that we meet in all of the walks of life, in its uncultured state.

When it falls upon the possessor of a sourcefulness of this wonderful instru-ment, the voice, reveal themselves "fr," such as "flo," "flo ment, the voice, reveal themselves.

is susceptible of development to a per-Such is the instrument that so many make coarse with rude, unthoughtful of a perfected individuality.

Let young singers strive to realize voice is of vast importance to the quality of the singing voice; also that this most gracious .of Heaven's benedictions, a naturally good voice, is of no great value to its possessor unless consecrated by great personal sacrifice and made beautiful by culture.

CORRECT ATTACK.

THE student should endeavor to begin tone without waste of breath and undue muscular tension. By so doing perfect balance or equipoise results with entire unconsciousness of throat action. The aim in all attacks should be to produce reached this result everything undesirgrunt-will have been eliminated.

BY L. J. MERIDAN

CHORUS directors often notice that voices are apparently affected by damp or "dismal" days. Even those with the truest sense of pitch, the most reliable intonation seem to sing "off the key," Scientists have speculated upon this fact and some singers have been much worried by its annoying features. The cause is partly physiological and partly psychological. Some years ago, before he was aware of the communicable and even dangerous nature of tuberculosis as a disease, the writer gave occasional enprehensive answer to the question. Voice tertainments for the benefit of inmates of a home for consumptives. During very rainy weather or after a prolonged damp spell the throats of the consumptives were very visibly affected Coughing was constant and the general spirits of the company noticeably low. The general depression of the spirits caused by heavy barometric pressure can not fail to affect everything directed by the marvelous nerve centres controlled love, all reveal, even to the closed eyes by the brain. A bright sunshiny day of the listener, somewhat of the char- changes the whole mental aspect and the voice seems to change with it.

VOICE FORWARD.

BY ENRICO CHILBRAL

Most all voice teachers have various Since these are almost always different consonants and since a very great many singers, including such famous soloists as Santley, Frangçon Davies and others, agree that the voice progresses most voice to consider it as a special gift and rapidly when real words are employed worthy of culture as an art medium, in yocal exercises as they would be in something with which to touch the heart "tonalized talking," the use of these deand quicken the emotions; when charm vices can not fail to interest the teacher. of quality or deep intensity of tone are Probably the gentle labral "I" is used employed to convince one's listeners of more than any other consonant. When great truths, or arousing the dormant properly joined with the vowel it seems consciousness of wrong, of shaping the to have the effect of making the tongue destinies of state or people, or of relax or "float like a feather in the air," illuminating the lives of those who are as one celebrated Militate teacher of longing and listening for song, then in- old used to describe it. Other teachers deed do the dominating influence and re- place great dependence upon the con-How rarely do the children of men Similar combinations of "pl" and "pr realize that voice, no less than character, are also useful. Some teacher finds that is susceptible of development to a per-Such is the instrument that as almost divine.

Such is the instrument that as almost divine. nasal sound and is especially beneficial when sung on the lower tones at the end and unkind expressions, which should of descending phrases. At the end of only be made to vibrate with the beauty ascending phrases the effect is likely to suggest a strain.

that the manner of using the speaking VOCAL ANATOMY AND VOICE CONTROL.

A KNOWLEDGE of vocal physiology will alone do much to insure voice control. Elaborate explanations of the anatomy of the throat will not be sufficient. Enough of this should be given to insure an understanding on the part of the student of the organs involved, but the real work of voice control must come from other sources. The first essential is to turn the mind of the student toward the perception of physical sensations, to teach him to recognize the differences between them, to know which are right, to perceive their relation to the various acts of singing, and to determine their effect upon tone. Such teaching will be praca tone that has all the requisite qualities upon tone. Such teaching will be at its inception. When the its inception when the state of at its inception. When the singer has part of the teacher. It will demand clear statements, definite explanations and exable, such as breathiness and glottis ercises, and will be successful only when stroke—which is akin to a diminutive there is close concentration and careful thinking.

The Supreme Importance of the Corset of Today

The corset is of more importance in this era of the "uncorseted effect" than ever before in the history of fashion because it must produce its indispensable effects without leaving the slightest trace of its presence.

The Goodwin Corset gives the svelte lines of youth permitting entire muscular freedom which is the secret of the uncorseted effect. The Goodwin Corset will not show under even the smoothest gown. It does its work silently, secretly and the wearer is absolutely assured the maximum of style, comfort and satisfaction.



MODEL K

Write for the Goodwin Catalog containing all the new styles for this Spring and Summer. Prices \$5.00, \$6.00, and upwards. Our special system of measurement assures successful out-oftown fittings.



Pre-eminently the Singer's Corset

The Goodwin Corset does not constrict the body at any point; it allows full breathing room, thereby aiding the proper action of the vocal cords, and gives that ease and comfort required to make the voice its best.

Every woman reading THE ETUDE knows that corset making can reach no higher art than the reproduction of the wonderful beauty lines of the normal body, permitting the superb grace of physical freedom and the crowning glory of good health which is aided by wearing the physiologically correct corset.

The Goodwin Corset, made from "Goodwinette", is the ideal corset for the singer. Write for club rates to Teachers and Students of Music, samples of "Goodwinette", etc.



SHOPS WHERE GOODWIN CORSETS ARE SOLD:

Holyoke, 173 Elm St., Miss Odile L. Perier. Worcester, 444 Slater Bldg., Mr. Geo. H. Spal-CALIFORNIA. Los Angeles, 356 So. Broadway, Mrs Butt. San Francisco, 330 Sutter St. Oakland, 578 Fourteenth St. Sau Diego, 1360 Fifth St. COLORADO.

Denver, 338 Temple Court. CONNECTICUT. Hartford, 32 Pratt St., Mmc. Maybelle. DISTRICT OF COLUMBIA.

Washington, 1710 M. St., N. W., Miss Char lotte M. Schutz. GEORGIA. Letter I., as thousand the Control of the Control o

INDIANA. Indianapolis, 4 W. Washington St. IOWA. Burlington, Tama Bldg. Cedar Rapids, Masonic Temple. Davenport, Sa. Putnam Bldg. Des Moines, 303 7th St. Dubuque, 438 Main St.

KANSAS. Topeka, Crosby Bldg. KENTUCKY-Louisville, 443 S. 4th Ave. LOUISIANA. MASSACHUSETTS.

Boston, 687 Boylston St., Miss Rather Rodman Springfield, 356 Main St., Miss L. H. Hovey East Taunton, 63 Middleboro Ave., Mrs. R. J Beicher. atfield, 65 Broad St., Miss Flora H. Castle, dford, 16 Williams St., Mrs. M. K. Caryen,

MAINE. Portland, 95 Park St., Mrs. Alice Hatch.

MICHIGAN. Detroit, 244 Woodward Ave., Godfrey-Hollhan

Saginaw, 813 Genesee Ave.

Minnespolls, 2846 I-mahle, Miss Calla Da Bols., Venters, 255 S. Broadway, Miss G. L. Barry.

OHIO.

OHIO.

Johnstown, Trust Building, Mrs. Agos E. Shaffer.

Freeding, 2846 I-mahle, Miss Calla Da Bols., Venters, 255 S. Broadway, Miss G. L. Barry.

OHIO.

OHIO.

MONTANA. Butte, 217 W. Park St. Helena, 613 Powers Block, Mrs. A. E. Lyons.

| Lickens, G1 Powers Block, Mrs. A. E. Jown. A | Lickens, G1 Powers Block, Mrs. A. E. Jown. A | Call thousand City, 15 North His Shiftmers, 1307 N. Charles St., Min ann 8. | Call the St., Mrs. A. E. C. Stockwell. | Call the St. Mrs. A. Plens A | Plens St., Mrs. A. Plens St., Mrs Albany, 223 First St., Mrs. J. F. Denison, Buffalo, 52 W. Chippewa St., Mrs. J. W. Red-

Kamas City, 406 Waldown Bilg., Mrs. M. Chehmati, 433 Race R. Misa M. Wilson, 1828 Memod Jaccard Bilg., 70 Memod Jaccard Bilg.,

SAN FRANCISCO

330 Sutter St.

Muskogee, Flynn-Ames Bldg., Mrs. D. J. Heyser. Oklahoma City, 15 North Harvey, Mrs. B. G.

Philadelphia, 1509 Locust St., Mrs. Eliz. Parks Henning. Parks Henning. Philadelphia, 1115 Walnut St., Mss A. M.

TENNESSEE.

Mcmphis, 238 Adams St., Miss Hattle Finch.
Chattanooga, 711½ Market St., Mrs. D. H.
Mitchell. TEXAS.

Dallas, 908 Elm St., Burr & Noulen. UTAH. Salt Lake, 321 So. Main St.

WASHINGTON. Seattle, 1527 Second Ave., A. Morrill & Co. Snokane, 350 Peyton Bidg., Miss Anna Murray. VIRGINIA.

Lynchburg, 1105 Church St., Brown & Merry-

EMPIRE, CANAL ZONE.

Please mention THE ETUDE when addressing our advertisers.

373 Fifth Avenue, New York.

ROSTON

687 Boylston St.

PHILADELPHIA

1509 Locust St.

The Promise

that Spring will return after the snow-that showers and sunshine bring beauty to the earth-to know that whatever is nurtured and cared for becomes more inviting, attracts most, is a pleasant thought to the maid or matron who has found in that delightful "beauty-aid"— ELCAYA—the quickest, the surest, the

CREME ELCAYA

cleans, vivifies, brightens the complexion, keeps the skin soft, makes its texture refined, youthful and lovely. Wellgroomed American women like to speak of ELCAYA as their preference among of ELASTA as their preterests allong toilet creams because it represents the highest in quality and purity their money can buy. Better begin with ELCAYA this Spring. It doesn't cost any more than ordinary creams and assures you a complexion that will be admired by all

CRÊME ELCAYA CERAT ELCAYA SAVON ELCAYA POUDRE ELCAYA All Dealers, Nation-wide, Sell ELCAYA Trial Size 2c. Send Dealer's Name James C. Crane, Sole Agent, 107 Fulton St., N. Y.

Summer School Advertising in THE ETUDE

is indispensable to a Successful Seasor Special Rates for JUNE AND JULY ISSUES

MYRTLE ELVYN

Renowned American

PIANISTE

Now Booking for

AMERICAN TOUR

1913 - 1914

Concert Direction M. H. HANSON 437 Fifth Ave. New York

Kimball Piano Used

BY LESTER S. BUTLER.

THE ETUDE

A POTENT reason why the "American riously offends musical ears. Voice" continues to be made a target for voice continues to be made a target for the criticism of the world was recently made apparent at a rehearsal which the speaking. Study the child voice, its range, writer attended. A little fellow not over was given a pitch so far below his range their tones into their throats by asking of voice that only a miserably pathetic them to sing in too low a pitch. Don't throaty tone was heard; and the abnor- ask them to sing coarsely—the reedy mal adjustment of the larynx and throat quality which is so undesirable in a muscles which his efforts caused could grown-up is still more so in a child, the not be corrected in time for the following: badly out of tune and the effect pitiable. served at all costs.

This being beyond endurance, an alteraListen to your own voice. Do you hear

voice while under instruction either by this relic of an ancient time. the acquirement of bad vocal habits or in any other way.

In a recent magazine article, William THE BASIC PRINCIPLE OF Allen Johnstone stated that "this is the era—however late—of the child, and a generation hence we shall see its results not only in the happiness of the home, but in the welfare of the nation." He

TRAIN THE INSTRUCTORS.

In contrast to this, however, we have activity. The basic principle of voice supervisors and teachers in our schools, culture is that the mind should be in churches, conservatories and private in-stitutions who have had far too little included in final act of singing. This stitutions with the treatment of the child being true, all instruction, particularly voice. Many of these instructors have during the early stages of study, should never devoted time to the study of the be directed toward establishing the stu-voice, either to prepare themselves for the dent's understanding of the relationship of care of another's, or for the purpose of the mind to each phase of tone produc Correctly using or preparing their own, tion. This is made difficult because of How often do we hear the admonition, the vague nature of the subject. To es "Speak louder," from earnest teachers tablish such an understanding requires who forget, or do not know, that a quiet that all instruction, whether definition, tone, with clear pure accent and with explanation, or suggestion, must be final consonants well emphasized, can be couched in terms that reach the student's heard and the words distinguished better intelligence. To use many of the stock than when a forced unnatural utterance phrases to convey such an understanding

is useless, for to the average student the The well-known American composer, mean nothing. To take for granted that W. H. Neidlinger, recently told his the student perceives the nature of his audience that a child naturally makes cortrouble and can put into successful practical pra rect use of his vocal organs. It is only tice the stock exercises is a serious error

A CAUSE AND A CURE FOR THE when they are improperly instructed, or "AMERICAN VOICE." when they are improperly instructed, or allowed to develop bad vocal habits from association with others who suffer from the "American Voice," that they adopt the shrill, nasal, rasping tone that so se

Give the children a chance, and they five years old tried to sing a song. He bre. Don't begin from the first to force phrases. Consequently his singing was sweetness. This quality should be pre-

tion of pitch was suggested and the song a shrill, thin tone creeping in? Beware was sung at the concert to the enjoyment that tone will dominate all the good qual was sung at the concert to the enjoyment that one will obtained the second and satisfaction of everybody present.

The same fault was discovered in the this tone yourself, and teach your unison singing, with the addition that the charges how to avoid it. Parents also children were allowed to use a reedy should interest themselves very much in quality of voice on low tones. The difference between this reedy tone and the A good musical voice has proved a great more mellow higher pitches disclosed a asset to many men and women outside of "break" as evident as would have been the singers' profession. A thoughtful the singing of an uncultivated, inartistic consideration of this subject is important for all who desire the largest and surest Of course, ignorance was to blame, but evidence of real civilization. That indi-lack of knowledge channot be juestified in vidual whose voice sounds coarse and a matter of such importance to future brutal, no matter in what station of life generations. It is wrong for a teacher to undertake to instruct children in singing unless he is fully prepared for the guttural and savage tones woke the work and able to give indubitable proof echoes of the forest primeval. It is no that no injury shall be done to the child's credit to the American nation to preserve

BY A T. MANCHESTER

THE voice, produced at the vocal goes on to describe the efforts which are being made to correct the physical de-chords, is but the result of a series of fects of children, mentioning many in- preceding activities. This truth cannot stances where a child has emerged from dullness and indifference into the fullness mines the direction of our analyses, and of life and gaiety of action as the result upon it rests the whole fabric of vocal of some minor operation such as the re- instruction. Realizing it, we at once permoval of adenoids or a crooked tooth, ceive that our search for the causes of giving glasses for defective vision, and restrictions must turn to something more the like. He also speaks of the efforts fundamental than either the tone or the of the great cities (particularly New restrictions themselves. Both tone and York and Chicago), and the States restrictions are a result; both come from (especially Massachusetts), on helalf of something which lies underneath. It may children, and of how children are sub- seem superfluous to dwell upon this truth jected to physical examinations so that yet much of so-called voice training they shall not be hindered by removable ignores it and proceeds with tone as a causes from entering upon their heritage starting point. Exercises begin with tone of physical well-being. Experienced production, deal with tone alone, and are physicians are appointed to make the examinations, and to give advice when nec- tion will obviate difficulties and result in essary as to the proper treatment of a freedom from all restriction,

Such training is a serious error, for back of all effort to produce tone is the mental grasp of every phase of physical



Experts

The best chocolate candy expert in the world is the young lady.

She appreciates the true chocolate flavor, and the purity of Peter's Milk Chocolate.

No other milk chocolate in the world has this wonderful flavor. People who know, always ask for Peter's, and its superiority is evident to everybody. It is the original milk chocolate and

It stands in a class by itself

Simply try it sometime and you will realize keenly that Peter's Milk Chocolate is unsurpassed.

Be sure and get Peter's, the original, when you ask for milk

Peter's Milk Chocolate



" High as the Alne in Quality'

Please mention THE ETUDE when addressing

GETTING OUT OF A RUT.

BY CLIFFORD DEMAREST,

MANY an organist, situated in an obscure position away from the larger musical centers, finds himself in a rut-It is fortunate for him if this discovery is made, for many are in a rut and don't

Suppose, my reader, you sit down some quiet evening and ask yourself a few questions like these: Am I enlarging my repertoire, or do I play the same old clearness and precision of touch, strict pieces that I played last year and the observance of rests and by a greater or vear before? If so, do I play them any better now and do they mean more to accented portions of the measure. A me? Am I improving as an all-round careful study of marches, and such pieces musician, or do I work just enough to having a strong rhythm, keeping the above warrant me in taking the pay for my points in mind, will help to develop this

I could brace up and amount to something; if I were only in New York or some large city and could get proper instruction and inspiration it would then be phrasing, because it is one of the most so easy. This is the familiar excuse for valuable means of expression on the orlaziness. However, please remember that gan. The continued tones of the organ most artists obtain their inspirations in grow wearisome unless they are grouped seclusion, far from the large cities. Of and broken into phrases. No one would course a teacher is valuable in guiding care to hear a poem read in a perfectly one in the right direction and a help in even voice without punctuation. Yet, avoiding unnecessary work. For those many organists play in just such a manwho are unable to obtain these benefits, ner. Instead of this a study of the musself-instruction is the only alternative, and ical sentences should be made, in order ideas in this direction

PEDAL TECHNIC.

The very first thing is to summon up your will power and force yourself to practice and study a certain amount reg-ularly each day. Perhaps the most important thing to begin with is pedal echnic. It is assumed that you have obtained a fair manual technic from work at the piano. For a short cut in gaining facility in playing with the feet I have found Buck's Pedal Phrasing Studies extremely satisfactory. These should be worked up to the speeds indicated and directions noted carefully. Sit quietly while playing and avoid all unnecessary motions of the body. Don't try to make many changes in registration, but listen to what your feet are doing and make the pedal notes speak expressively as they are phrased. To improve your manual technic a daily habit of running over of scales and arpeggios at the piano, with perhaps fifteen minutes on Bach's two and three part Inventions is invaluable.

TRIO PLAYING.

playing, for the purpose of gaining inde- oughly understood.

CLIFFORD DEMARKET was born at Tenally, N. J., and has always lived there in section of the section of the section of the section was received from it. Heathers that the section was received from it. Heathers woods to several prominent clurches in New York and Brooklyte, and is a present of the section was received from the churches in New York and Brooklyte, and is a present of the section of They are all short and interesting, and while primarily for study, two or three of them are worthy of a public performance, such as a postlude for church service.

Department for Organists

Editor for May, MR. CLIFFORD DEMAREST

Now we come to a point frequently to one not possessing it naturally. In a general way it consists in a steady tempo, clearness and precision of touch, strict colors in mind, the next thing is the apless separation of notes which occur at feeling for rhythm. This is one of the Perhaps the jury in your own mind things that go to make up "style" in or-

PHRASING. The next feature to be studied is

for them I will endeavor to give a few to bring out the ideas contained in the piece. A good rule to follow in contrapuntal music is to treat the parts as vocal parts and phrase as a singer would in taking breath. In a fugue subject, often a short group, or a single note, played staccato will aid in identifying the subject be phrased the same as on the manuals. varied by playing one legato and the next String, and Clarinet with Diapason, staccato. These treatments should be governed by good taste, otherwise an objec- and Flutes are most suitable, tionable affected style will be developed.

The subject of tone-color and its application is the most fascinating of all to the subject enters the only change might be organist. This should be made a real one of less power, while the development study and not treated with indifference, could be a gradual crescendo up to the for the effect of a piece often depends entrance of the first subject. The full orentirely on the right selection of stops. gan would be reserved for the ending in There are five recognized classes of tone order to produce a climax. in an organ. Flute-tone, Diapason-tone, Clarinet-tone, Trumpet-tone and String-After finishing the Buck Pedal Studies tone. Before anyone can use them prop-the next point of attack should be trio erly their characteristics must be thor-

Flute-tones are suited to all kinds of passages, either in harmonic or melodic work. They are perhaps the most useful tones in the organ for they can be used for a great length of time without tiring the ear. Therefore a great majority of organ music calls for the use of this tone pure and simple, or blended with others, for which it is very valuable. Diapasontone has a satisfying fullness and ma-jesty, fitted for broad, massive effects. The softer diapasons are very useful in choir accompaniment. Clarinet-tones, such as the Clarinet and Vox Humana are warm and clear. This tone is especially you might take the Twelve Easy Trios suitable for solos, but is also effective when used with soft flutes in harmonic passages in a legato style.

TRUMPETS AND STRINGS.

Trumpet-tones are the brightest of the organ tones. They are adapted to fanfare passages. However, the softer ones like the Cornopean, can be used for solos and occasionally in harmonic passages of a broad character. The Trumpet-tones should be held in reserve and used with care, as their distinctive quality would otherwise soon be lost.

The String-toncs are the keenest of the organ tones. A strong Gamba will sometimes cut through the entire foundation tone of an organ. This quality of tone, overlooked, even by otherwise capable or- like the Trumpet-tone, quickly palls on ganists, viz., the necessity for creating a the ear, and should therefore be used strong rhythmical feeling in rendering with great discretion. It favors the legato organ music. This is difficult to explain style, and is best suited to passages of a slow and emotional character.

Having now the characteristic tone plication of them in registrating. Let me say right here that the printed directions found on the pages of organ music are generally to be regarded as mere suggestions. The size of the organ, as well as the building in which it is located, must be considered. Lack of space prevents more than a few general suggestions. Consider the length of the piece in question. If it is short, with a first section of thirty-two bars and a second one o about the same length, with a repetition of the first, play the first sixteen bars with one simple color, say Flute-tone, then add a soft Diapason for the next sixteen bars. Perhaps the second section is a enlo Use a String-tone for this with a soft flute for accompaniment, and then repeat the first section as before. This arrangement might be reversed. The idea being not to keep changing stops every

TONE-COLOR AND ORGAN PLAYING. Play through a section with one color without change, except perhaps to add some of the same color for more power, or take away some for a diminuendo. When we come to blend tone-colors a very wide field opens before us. Here as it appears through the fugue. When a subject occurs on the pedals it should Flute with Diapason, Flute or Diapason with Trumpet, Clarinet with Flute and Sometimes the phrasing can best be ac- String with Diapason. The following are complished by a change of manual or a .often difficult to blend: String with change of stops. Again phrases may be Trumpet, String with Flute, Clarinet with

In works of a fugal nature Diapasons

In the larger forms, such as Sonatas and Overtures, a broad treatment should be used. A whole first section could be played without change. When the second

ACCOMPANIMENTS.

This is another phase of an organist's activities which should receive special attention. In fact, it is a vital point with

Steere Organs Pre-eminent for forty-five years

Built for churches, schools, theatres odges, halls and homes.

J. W. STEERE & SON ORGAN CO. Springfield, Mass.

Church Organs BUILT BY HUTCHINGS ORGAN CO.

BOSTON, MASS. a for any desired information about orga

ESTEY CHURCH ORGANS -

Estey standard maintained Maximum facilities. Maximum Bouldes.
Highest grade of product.
Pioneers and leaders always.
Examine stop action and wonderful reedless
Oboe, Saxophone, Clarinet, etc. ESTEY ORGAN CO., Brattleboro, Vermont, U. S. A.

THE HALL ORGAN CO. New Haven, Conn.

PIPE ORGANS

Distinguished for Artistic Volcing Dignified and Churchly.

Pipe Organs of Highest Grade Only Our Instruments comprise all features which are of real value. Many years of practical experience. Write for specification

EMMONS HOWARD Westlield, Mass

THE "GEM" Church Organ Pedals

Syracuse Church Organ Co., E.G. MARIN Successorto T.H. KNOLLIN, Syracuse, N.Y.

Church Organs

Latest Approved Methods. Highest Grade Only. : Established 1827. We offer for sale one of our two manual natruments (19 speaking stops—Cathedral chimes, etc.) built for exhibition in a studio on Fifth Avenue, New York. Excellent Opportunity HOOK & HASTINGS CO.

Austin Organs

WO organists of Trinity parish, New York, after searching test of organ tone and mechanics, awarded contract for the massive sixty stop organ for Chapel of the Intercession, New York, to the Austin Organ Co. : : : NEW CATALOG ON APPLI-· · · CATION ·

AustinOrganCo. 165 WOODLAND STREET HARTFORD, CONNECTICUT

Please mention THE ETUDE when addressing

Please mention THE ETUDE when addressing

Chairman of Address T West 55th St., New York City

THE BENNETT ORGAN COMPANY ORGAN BUILDERS

ROCK ISLAND . . . ILLINOIS The organs we build are as near perfection as skill and money can make them.

The Zephyr Electric Organ Blower

Can be SEEN in many churches but HEARD in none It is Made in Sizes from ½ to 5 H. P. For further information write to the Zephyr Electric Organ Blower Co. ORRVILLE, OHIO

GEO. KILGEN & SON Pipe Organ Builders ST. LOUIS, MO.
One of the most complete Pipe Organ Plants in the Entired
States. Best of References.

FREDERICK MAXSON Organist First Baptist Church Instruction in Piano, Organ, Theory 1003 South 47th Street, Philadelphia, Pa

Kinetic Blowers for Pipe Organs

Thousands in Use About 250 in New York City, 75 inChicago, 100 inPhiladelphia, 75 in Boston, 75 in Pittsburgh, over 100 on the Pacific Coast.

Write for "Modern Organ Blowing" and "Pipe Organs Explained,"

KINETIC ENGINEERING CO. 57th & Baltimore Ave., PHILADELPHIA Room 824-41 Park Row, NEW YORK Room 5, 12 Pearl Street, BOSTON 1452 Monadnock Block, CHICAGO

church organists. It is too large a sub-Authorised by the Brand Statement of the Mindow, of the Brand Statement of the Statement of

THE ETUDE

Largo

LEFT-HAND WORK.

OPERATING.

Expression Pedals with left foot.

DOUBLE PEDALING.

to sing it; and the most important point

is that it should be played over in strict

time and exactly at the pace at which it

is intended to be sung. A metrical hymn-

tune, like a march, is nothing if not in

strict time. Yet it seems to me that I have hardly ever heard a church organist

"give out" a hymn in strict time or ex-

actly as it was to be sung. Either it is

played with a rallentando at the end, for the sake of "expression," or it is played

with hardly any attention to strict time all

through, through mere carelessness; or it

is raced through merely to show what the

tune is, without any indication at what

speed it is to be sung. This kind of thing

shows either culpable carelessness or want

The other point is the want of atten-

tion to the feeling and expression of the

different verses of a hymn, Some or-

ganists seem to have no rule except that

te of common sense.

to the third verse:

Chant Celeste

REPERTOIRE.

If you are ambitious you will naturally wish to work up an organ repertoire. It is difficult to give advice in this matter, occause of the different tastes and tem-eraments of various people. For the ake of some, who may find it useful, I give a small list of pieces classified acording to their principal features. Besides being useful for church and concert, they will serve as studies for the development of certain characteristics in organ

FOR HANDLING CHORDS.

larch in G	
llegro Maestoso (Sonata II)	
Mendelssohn rand Chorus in D	

	regard to what is cance the giving out
CHORD REPETITION.	of the tune-playing it over on the organ
Prelude to Act III (Lohengrin). Wagne	before the singing is started.
Hallelujah Chorus	e! The object of doing that at all is surely
Finale in Bb	e to show the congregation exactly what
	they are going to sing and how they are

C	HAN	GING	MANU	ALS.
				Guilmant Saint-Süens

PINCER ACTION

Organ Concerto in Bb
Fanfare in DLemmen.
Pean Triomphale (Fanfare) F. Laces
Fugue in D major
Rustic Dance (Pastorale Suite). Demares.
Thanksgiving (Pastorale Suite). Demares.

RHYTHM AND ACCENT.

Canon in B minorSchuma
Marche Finebre
Festal March in C
Festival MarchFoo
Pean
Processional March

STACCATO AND BRILLIANT.

Fiat LuxDubois	
Grand Chorus in AFaulkes	
Festival OvertureFlagler	
Toccata from Sym. V	
Toccata in E	

THUMBING.

Canzona della	Sera	d'Evry
Pastorale in E		Lemare
Salut d'Amour		Elgar

1,500 MÖLLER PIPE ORGANS NOW IN USE
82 in New York; 47 in Ballimore; 41 in Philadelphila; 36 in Cincinnati; 18 in Washington;
21 in Hagerstown. For Catalogues address M. P. MÖLLER, HACERSTOWN, MO.

KRAFT ORGAN RECITAL TOUR NOW BOOKING Address, TRINITY CATHEDRAL, 11 CLEVELAND, O.



GUILMANT ORGAN SCHOOL

DR. WILLIAM C. CARL, Director

SEND FOR NEW CATALOGUE 44 WEST TWELFTH STREET, - - NEW YORK'S

New Organ Music On Sale ano, vocal, octavo, violin and organ music in this way; any or all to THEODORE PRESSER CO., 1712 Chestnut St., Philadelphia.

Please mention THE ETUDE when addressing our advertisers.

POSTLUDES-TO-DAY AND YESTERDAY.

THE out-voluntary is a sacred institu-to a very poor use to play it to people who are retreating from it and getting to the door as fast as they can.

The out-voluntary is, in fact, played .Matthews stay and hear it to the end. Personally general no one seems to care about it or pay any attention to it. Let it be pre-Allegro Maestoso (Sonata II)

There are two points in connection with the content of which it would be a pity to deprive him. But I think organists Grand Chorus in D. W.R. Spence and Chorus organist, to whom it affords an innocent Processional March Prysinger and unsuccepture of the procession of nor is there any suitability in the introduction of "show" music in the shape of

concert-room fantasias. When I heard the rector of a church one day, while his organist was fairly ramping over a fantasia of the French school on the Full Organ, say, with a shrug of his shoulders, "Just listen to that fellow!" I confess that my sympathics in this case were rather on clerical side. The out-voluntary should be selected with due regard to the fact that we are after all in a church. and not in a concert-room; and, morethe feeling of which would be better met and expressed by a quiet voluntary than in strict organ style of which Master Hugues was summoned to explain the meaning.—From "The Organ and Its Position in Musical Art," by H. HEATH-

EDWIN LEMARE ON TEMPO RUBATO.

I would like to say a few words here one verse is to be accompanied loud and concerning the use of the rubato, alanother soft, or one on the Great Organ though this art is so subtle and almost and the next on the Swell; and always mystic that it is very difficult to give much that the last verse is to be louder than the rest. And this shows a want of feelhelp to the student. There are, indeed, few who understand or can fathom the ing. The expression of the hymn should depth of this delicate art without ruining it by exaggeration. Its legitimate and be studied, and the organ should be treated so as to aid it. Except in the case of a specially jubilant hymn, it by proper use is always welcome, but when carried to extremes it is almost worse than no means follows that the last verse playing a beautiful and inspired melody should be as loud as possible; the reverse in absolutely strict time. The idea of using the rubato in Mendelssohn or may be the treatment naturally suggested by the words. And where there is a Bach will, I fear, make many red bricks verse in which the feeling of the hymn in my old musical home in Hanover unexpectedly changes, the organ should emphasize and give additional expression Square turn blue, but I contend it is the character of the music which justifies to the change. To give one or two exmore modern and soulful treatment, and amples: In the hymn "Saviour, Again to ought to be considered rather than the Thy Dear Name We Raise," so frequently used as a closing hymn at evening servstage of development of the organ at the time in which the composer lived. Bach ice, the expression of the words is entirely subdued and tranquil till we come occasionally gives us glimpses of Wagner-nay, more than Wagner; something Grant us thy peace, Lord, through the comnot of this world. On the other hand, he ing night,
Turn Thou for us its darkness into light. | is hard, cold, and sometimes amoust perfect the full in his crude and harsh discords (the If the organ accompaniment is kept Prelude to the great G minor Fugue, for subdued during the first two verses, and instance). So we must analyze and interstudent during the first two verses, and instance). So we must analyze and manufacture then a broad ample crosscudio introduced at that second line of the third ont treat all their works in the same spirit, verse (a gradual crossendo, not a violent ——free assay on "The Arct of Organ change), as if the organ awoke at the Playing" in The Musical Educator. call of that passage, the effect of the

words is greatly intensified; that is the IT is not much use to theorize on what climax; after that the organ should reart ought to be. The instinct of succede again.—From "The Organ and Its cessive generations of composers is a Position in Musical Art," by H, HEATH- ways more powerful than any amount of reasoning .- C. H. H. PARRY.

THE RENAISSANCE IN ORGAN art, that courage, patience and persever-

not only of musicians, but of all those mediavalism, his instrument is as well interested in music, that over a period, able to reflect the complex emotions. represented by perhaps the major portion of the last century, organists- century civilization as were the few viewed solely in their relation to the feeble ill-controlled pipes and keyboards fell (from a combination of causes, the struggling utterances of a time when detail) below the high position to which science and knowledge of the age were they were intrinsically entitled. This centered in the monk's cell. falling away cannot but be regretted The future of the art lies with the when one thinks of the earlier glories of young organist of the present, with the the organist and his position in the true student, imbued to the innermost musical world for centuries, stretching depths of his consciousness with a conback to at least the Middle Ages. To ception of the nobility and importance of mention the names of Reinken, Buxte- his calling, with a perception of its rehude the Dane, Pachelbel, Bohm, Fro- cent decadence and with undaunted hope berger, and others in a somewhat remote for its future.—From "Organ Playing; Its past; Purcell, Bach and Handel; Adams Technique and Expression," by A. EAGLEand Wesley in later times, is sufficient FIELD HULL. to show the enormous debt which the art of music as a whole owes to organists in the past, and to make it a matter of

THE INFLUENCE OF THE ORGAN.

keyboard of the carly organ dominated the schools of vocal writing both in the Netherlands and in Italy-how Beethoven's early training at the organ, in the fullness of time (involuntary it may have been, and perhaps insensibly) gave us that grandeur of sustained and dignified utterance by which the slow movements of his orchestral and pianoforte works given in chronological order, and there is have produced the Mass in D without his Most players agree, too, in placing the intunate knowledge of the organ? Or "piece de resistance" in the middle of the again, to give a final instance, the mag- program. In places of worship a welcome nincent organ effects of Brahms' Re- relief from too prolonged period of organ quiem. Are not these the direct off- tone is afforded by the insertion of a compositions consisting of eleven by A. EAGLEFIELD HULL. choral preludes for the king of instruments, to which he seems, at the supreme and solemn moment of existence, when the lower life commenced to merge into and blend with the higher, to have entrusted all that he thought, or saw, or

That the temporary decadence of the organist's art to which allusion has been made is now passing away is

Seeing then the important position of the organist in the musical world in the past, it is for him to guard well that position, to realize the high and ennobling nature of his art, and to be ready to take advantage of its gradual developgain the great field of loftiness which hood seem all the more wonderful, once belonged to him and to which the is justly entitled if only by the superiority of th of his instrument over all others, should Pfannstiehl, born December 18th, 1861. only he prove himself worthy.

THE ORGANIST'S MISSION.

their high vocation. Unfortunately in peared in public as a pianist. One of his on other art or profession are the early admirers was none other than the avenues so little guarded, the consequence great Liszt.

Now, he is known as an organist and temperament and lack of training, are those who have heard him play say that alize that he is an exponent of no mean Chemnitz.

MUSIC. ance necessary in its cultivation, and IT cannot have escaped the attention, that so far from its being a relic of higher forms of musical composition- of the Middle Ages to give expression to which need not here be dealt with in printing was unknown, and all the art,

RECITAL PROGRAMS.

Too little thought is given, as a rule, to surprise to those who study the ques- the arrangement of programs for recitals. tion that they should have fallen from Not only in the matters of key and their high estate and have been content mode should variety be secured, but the with a decadence which cannot but be compositions will gain if they are so placed that their forms, emotions and tempi are also well contrasted. Little can be said in favor of three Pastoral It is unnecessary, perhaps, to point out Symphonies in consecution, or of a rehow the spirit of the unequally tuned cital consisting entirely of marches, yet both these cases are amongst recent happenings.

A scheme based on some national or historical idea naturally excites a stronger interest than a less consequent succession of pieces. When Mendelssohn played to characterized. Could be possibly much to be said for this arrangement. spring of the composer's knowledge of, hymn for the congregation, or an a capand love for, the organ, as well as his pella pieces for the choir.—From "Organ very last opus, that most beautiful set Playing; Its Technique and Expression,"

A REMARKABLE BLIND ORGANIST.

BY D. H. WEHLE,

AMERICA has had many famous performers and composers who have been blind. The late Dr. D. D. Wood of Philadelphia, Mr. Edward Baxter Perry, Mr. Adam Geibel, Edwin Grosse and many others have added much to the happiness of those who see. Ever since the time of Handel and Bach there has been an interest in performers afflicted with blindness. However, the accomplishments of those who have been blind from child-

in Thuringia. He was the son of an inn keeper. When six months old he was deprived of his sight by scarlet fever. At This foreword is, of course, addressed the age of six he entered a school for the to organ students who esteem rightly blind in Leipsic, and at fourteen he ap-

quite unfitted for the work, and whose he apparently carries the better part of efforts, painful in themselves, bring discredit upon what is perhaps the highest his head. He speaks seven languages branch of music. It is for the true fluently. His present post is that of or-organist to do what in him lies to ganist of the Municipal concerts of Chemremedy this state of things and to re- nitz and organist of the leading church of



365

50,000 Tons—919 Ft. Long—98 Ft. Beam. Scientifically Constructed. Double Hull Throughout

Sailing from Hamburg on her maiden trip May 24; due in New York May 31

IN addition to the well-known features of modern ocean steamers there will be a great Ritz-Carlton a la carte Restaurant, Ball Room, Grill Room, Private Dining Rooms, Pompeiian Bath, Swimming Pool and a Gymnasium.

Book Now-for trip leaving June 7th.

SUMMER CRUISES

To the Land of the Midnight Sun

Iceland, Spitzbergen, North Cape, Norway, Scotland, Orkney and Faroe Islands, sailing from Hamburg, during June, July and August, by S. S. Victoria Luise, Fürst Bismarck, Meteor.

13 to 25 Days, \$56.25 up

JAMAICA and the PANAMA CANAL

Cuba, Hayti, Colombia, Costa Rica, Nicaragua

Weekly sailings by the new fast twin screw steamers Emil L. Boas, Carl Schurz and the well-known "Prinz" and other steamers of our

ATLAS SERVICE

Cuba and Jamaica, 11 to 18 days = = \$85.50 Panama Canal, 18 to 25 days = = = \$140.00 25-Day Cruises = = = = = \$135.00—\$140.00

Write for beautifully illustrated books, stating cruise

HAMBURG-AMERICAN LINE

41-45 Broadway, New York Philadelphia Boston Pittsburgh Chicago San Francisco

St. Louis



THE OLD VIOLIN PROBLEM.

PROBABLY three-quarters of the letters terest to the public, since nearly everybody has an old fiddle tucked away in the attic, or on a neglected cupboard shelf.

really comparatively new. On account of the craze for old violins, many makers loss as went as a u. o. or treasury expert more treasured to old violins, many makers loss as genuine hand, to reasure the signs of age in their violins, and the craze for old violins, such as the craze for old violins, such as the craze for old violins and the craze for old violins dealers, the passion of the craze for old violins dealers, the passion of the craze for old violins dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the passion of the craze for old violing dealers, the craze for old violing dealers, the passion of the craze for old violing dealers, the craze for old violing dealers are created as a constant of the craze for old violing dealers, the craze for old violing dealers are created as a constant of the craze for old violing dealers, the craze for old violing dealers are created as a constant of the craze for old violing dealers are created as a signs of wear are an influence warming around the # holes, and under spurious character has only been dis- Amati violin for the ridiculous sum of the bridge and in other places is darkened covered by a Treasury expert. It is a \$30, Everywhere they were received with to give the appearance of accumulation well-known fact that a certain small per-of rosin, and of age and wear. A centage of the money in circulation in was once claimed to have seen a hear seen so well done that it passes current offer they received was one of \$25, from shot into a new sideboard, which was even among the banks. being converted into an "antique," as the It is not otherwise in the violin world. a violin teacher, who thought the violin easiest way of making imitation worm- A well-known European violin expert reholes. Similar ingenuity is exercised in cently stated that there is no doubt that manufacturing "fake" old violins. It is there are many imitation Cremona violins, astonishing how a few crudely simulated which so closely resemble the original, are more plentiful there, and there are signs of age will enhance the value of a that they have been sold for large sums more dealers and musicians who know cheap factory-made fiddle in the eyes of as such, and are believed to be genuine by them. an ignorant purchaser. Every violin has their owners, and have even deceived exa label and it is possible to buy new violins perts of respectable attainments. Every at \$2 each wholesale, containing labels little while we hear of a lawsuit brought

Cremona makers. At the present day the best makers of the violin is only an imitation, violins either put their own names as the makers, or else the words, "Copy of

ers which were not made by them at all. cided to do so and showed him the violin. to old violins

DISTINGUISHING THE REAL

genuine, what is it worth and how can to an expert judge of Cremona violins lin, where he had had every opportunity for an opinion. It is often difficult to of hearing and studying Cremona violins, questions seem to be of the greatest inan opinion. In the great majority of cases, varius violin, a violin which turned out of course, almost any violin maker of re- to be a factory made imitation worth spectable attainments can assure the owner, about \$35. This violinist even went to The general public has a surprising an imitation, sometimes laughably crude, lin, believing it to be worth much more. amount of misinformation on the subject and sometimes more skillfully done. of violins. One current belief is that Occasionally a violin turns up, however, every violin improves with age, and that which is either genuine or else has been a crude \$5 fiddle must be extremely val- made by an artist violin maker, whose uable if it "has been in the family" long duplication of the work of the master enough. The truth of the matter is that after whom he patterned the instrument a badly made violin will not improve, no is wonderfully faithful and calculated to matter what its age, while some violins deceive anyone but a really eminent judge paid \$2,000, made a wager with an acactually grow worse. Many people also who has handled hundreds of genuine quaintance of his that he could not get think their violins are old when they are Cremonas, and knows their characteris- an offer of \$50 for this violin in the town really comparatively new. On account of tics as well as a U. S. Treasury expert where the latter resided, a city of about signs of wear are all imitated, and the accepted by banks as genuine, and their linists and teachers, offering the genuine wag once claimed to have seen a man- every country is counterfeit, the work

VERY FEW EXPERTS.

makers, or eise the words, Copy of Stradivarius' for whatever maker has been imitated) followed by their own ames.

There are very few expert judges of which is the leading violin market of the Cremona violins in the United States. I world. These men have made a life ames.

There are very few expert judges of which is the leading violin market of the Cremona violins in the United States. I world. These men have made a life to the violin. They have had pass Occasionally a first-class maker will hundred thousand population, without a through their hands thousands of old vioconstruct an instrument which is designed single competent judge of old violins. lins, including many of the best specimens to be an exact counterfeit of one of the Many pose as experts, whose opinion in of the Cremona masters. In this way great masters, label and all, and after one a difficult case could not be trusted for they have come to know the characteristic of these violins has received a few years a moment. I will relate an instance to work of each maker to its smallest detail. of age and a baptism of rosin and dirt, show how rare this expert knowledge is, and are also familiar with the work of t is well calculated to deceive any one When a boy of sixteen I had the good the best known imitators of famous vio whose knowledge of violins is limited, fortune to purchase, for a small sum, a lins. When a violin is submitted to them An enormous number of copies of the very fine toned old violin, from a German for an opinion they study it in every deout all over the world within the past and whose father was a violin dealer in bank cashiers might scrutinize a signahundred years or so. Some of these Germany and had sent several violins to ture, supposed to be a forgery. Nothing violins, made by such noted makers as the son for sale. It was an aristocratic escapes their eye, the sweep of the five Vuillaume of Paris, have had the labels looking old fiddle and hore a Ruggieri boles, the individuality of the scroll, the bearing the names of their real makers label. As, at this time, I had not yet made character of the varnish, the modeling of taken out and a genuine Cremona label a deep study of Cremona violins, I was the plates, everything, in short, which or a well executed counterfeit label sub-anxious to get an opinion in regard to the would indicate the work of the master stituted. Many of these violins show real violin, and took it to the nearest large supposed to have made it. There is signs of age and wear, and so closely city to get an expert opinion. Arriving something amounting to almost intuition resemble the originals that they are cal- in this city, of 300,000 population, many in the judgment of an expert of this culated to deceive anyone but an eminent violin teachers and music dealers advised character, and many an owner of a supexpert. We even have imitations of the me to submit the violin to a German posed Cremona has his hopes shattered counterfeits, for there are many violins violin maker and violin dealer, who was when he submits his violin to one of these Conditions of the lame of Vuillaums and other the leading authority of the city on all great European experts, who form the eminent but comparatively modern makes matters pertaining to the violin. I des Supreme Court in all matters pertaining

He unhesitatingly pronounced it genuine, and a very fine specimen of Ruggieri's work. I was naturally greatly elated over my good luck. In later years, however, when I had made a systematic study of the art of the Cremona makers, and had showed the violin to some real experts in Europe, I found that the violin was not an Italian instrument at all, and had none of the characteristics of Ruggieri, but was simply a fine instrument of German make. Here was an example of where the leading violin authority in a city of 300,000 neonle was hopelessly ignorant of the How then is the possessor of a violin characteristics of the work of one of the of inquiry addressed to the Violin De- which bears the label and characteristics best known Cremona makers. On another partment of The Etune have to do with of a Cremona violin to tell if it is occasion, I knew of where a concert old violins. Is the violin genuine? If genuine? The only way is to submit it violinist, who had been educated in Berof the violin that his instrument is only the length of offering \$1,000 for the vio-

I cite these examples to show how little the opinion of many people, supposed to be experts, can be depended upon.

On another occasion, a friend of mine, who was the possessor of a beautiful Nicolai Amati violin, for which he had competent to judge whether the violin had a "pretty fair tone." In a European city of the same size the result might have been different, as Cremona violins

EUROPEAN EXPERTS

We have in this country a few experts purporting to be those of Stradivarius, by the purchaser of a supposed Cremona living in our largest cities, such as New Amati, Guarnerius, or most any of the violin, who discovers or thinks he has York, Chicago and some others, whose York, Chicago and some others, whose discovered after making the purchase, that opinions in this matter are entitled to respect, but the greater number of really eminent authorities on the Cremona violin live in Europe, notably in London.



A skin like the softness of vel-vet, clear and pearly white, is the perfection of beauty. The regu-

GOURAUD'S

Oriental Cream

be the envy of every one.

The surest guarantee of its per fection is the fact of it having three-quarters of a century It cannot be surpassed for the

relief of tan, pimples, freckles and other blemishes of the complexion Price, \$1.50 per Bottle. At Druggists and Department Stores, or direct on receipt of

Gouraud's

Oriental Beauty Leaves They are a dainty little booklet of perfumed powder leaves, al-ways ready for an emergency. 10c by mail will bring them.

New York

MUSIC MATERIAL For Kindergarten Teachers The Color Bird Scale; Color Note Scale; Small Color Scale; Music Staff Peg Board; Music Staff Folding Board, etc. Send for catalog.

DANIEL BATCHELLOR & SONS



Please mention THE ETUDE when addressing

COST OF REPAIRS.

It's an

Educator in the value of purity

-in the effect of best materials

upon comfort and complexions-to

use the inexpensive scap, the scap

without a blemish

SOAP

WURLITZER

ORCHESTRAL HARP Stark

The Rudolph Wurlitzer Co.

572 E.4th, Cincinuati 442 S. Wabash, Chicago Established 1856

MUSIC CABINETS

TINDALE

Keep Your Sheet Music

and your collections according to the

Tindale Filing Method, and your music will take entire care of itself.

A Tindale Music Cabinet

consists of a tier of shallow sliding tray

s kept flat, clean and safe from wear

Made in Mahogany or Oak, beautifully

TINDALE CABINET COMPANY One West 34th St., New York

RED-CROSS LINE

"Etude" Music Club Buttons

One inch in diameter, each containing a por-trait of Beethoven, Mozart, Mendelsaohn, Chopin, Schumann or List. A pin on the back in order to fasten on the child's dress or

Price, 30 cents per dozes

Theo. Presser Co., PHILADELPHIA, PA.

New Violin Music on Sale the sport and criteria for the certified a few manner of the control of the certified a few manner of the control of the certified and the certifi

with a simple index system.

You are saved the annoy-

ance of having to hunt through

the piece you want. Every piece is always instantly findable; al-

ways where it be-

Our small Port-folio of Designs No.

istic styles and

nany sizes, at prices rom \$15 upward.

The Accepted World's Standard

bow make frequent repairs necessary, and its readers, teachers of the violin will correspondents often write to inquire be in the midst of their preparations what they ought to pay for such work. for their closing recitals. A few sug-While prices naturally vary according to gestions are in order. the skill and reputation of the repairer, A small hall or church is to be pre-the following partial list will give a good ferred to a large hall or theatre, as it idea of the cost of some of the most is difficult for students, some of whom common repairs by a workman of fair may be quite young, to make enough reputation and ability. New bridge, 50 volume to fill a large auditorium. cents to \$1; sound post, 25 to 50 cents; In addition to the solo violin playing, fingerboard, \$3; scroll and neck, \$5; neck the grouping together of a number of grafted on old scroll, \$6; new bass bar, the pupils into a string orchestra, trio \$5; revarnishing, \$10; new pegs, \$1; re- or quartet for one or two numbers inforcing entire top, \$10; re-hairing bow, makes a pleasing effect.
65 to 75 cents; ivory tip for bow, 50 It is not a bad idea to engage a voto \$5; re-gluing cracks from 75 cents adds variety to the program, and pre-

above would not hold good in the case accompaniments yourself, as no one of really eminent repairers. There are knows the tempos so well, and can so repairers and restorers of violins in the easily cover up pupils' mistakes. If world who have the skill and knowledge you cannot play the piano well, enin their profession that a great surgeon gage the best professional accompanist has in his, and such men must be paid you can find. A good accompaniment accordingly. When repairs are necessary does much towards making your puin the case of Cremona violins, worth pils' playing sound well. from \$5,000 to \$15,000, it can readily be Do not use a bad piano just because imagined that the owners of such instruit happens to be in the hall. Get a ments do not care to intrust them to or- really good piano, and see that it is dinary workmen. Only the kings in their perfectly tuned to international pitch. profession are considered when it comes to repairs like this. The mistake of a pitch. repairer might take hundreds if not thousands from the value of an instrument. recital and expecting your pupils to sands from the value of all the sands from the sand the sands from the sands from the sands from the sands from th surgical operation on a king; the most pieces that the pupil has had in practice extraordinary care must be used. The six months or a year. charges for such important work are high in proportion to its importance. In cases of if they possibly can. However, if, in storing by first-class artists sometimes etc., it is better to let them play from almost demolished, as sometimes happens, played badly from memory. of the Chicago orchestra, some years ago had an accident with his 'cello, a Cremona instrument of great rarity and instrument of second control of the contr value. The instrument was so badly instrument. GRAND CRUISE THE WONDERFUL restore the damage. When completed while the audience waits. the 'cello was found to have suffered but Splendid Fishing and Hunting tittle changed.

BOWRING & CO. 17 Buttery Piace, New York beyond restoration, but should submit it personal experience I knew of a case when attempted in public. where a young musician bought the fragments of an old violin from its owner, who thought the violin was so much kindling wood and beyond repair. He paid \$1 for the pieces, and \$25 to a clever

THE ANNUAL RECITAL.

The fragile character of the violin and As this number of The Etude reaches

cents; re-gluing top and back from \$1 calist or solo pianist to assist, as this upwards; pure silver wrapping for bow, vents the monotony arising from an en-\$1; other silver wrapping, 50 cents, tire program of pupils' violin playing.

Of course, such a scale of prices as the
If you are a good pianist play the

Do not use a bad piano just because

Do not make the mistake of getting

Have your pupils play from memory serious accident to rare and costly string attempting to play from memory they instruments, the cost of repairing and re- forget the bowing, expression signs, runs into the hundreds. The labor of the music. A piece well played from restoring an instrument which has been the music is much better than one

is often as great as the making of an entire new instrument. It is almost incredible how well a damaged instrument having made sure that he can play on can be restored, with only a negligible the instrument. However, if a pupil's loss of tone. Bruno Steindel, first 'cellist violin is fairly good, he had better use his own, even if not so good as the

Have one or two of your own violins walke. The instrument was given were great. The instrument was given broken at the hall, carefully tuned to the pitch of the piano, to be used in case of broken strings or other accidents. to one of the most eminent restorers in Never delay the program at a pupils' the country, who patiently went to work recital by putting on fresh strings

Do not allow a pupil to play a diflittle in tone, and to the casual observer, ficult piece that he is not sure of. at least, even its appearance was very Choose one that he has mastered perfectly. Even a very easy piece played The violinist whose instrument has met with a bad accident should not jump fecult one makes played badly. Nervent with a bad accident should not jump at the conclusion that the instrument is ousness must be allowed for. A difficult piece that the pupil can play fairly to a competent workman. Within my well in private often goes to pieces

PROTECTING SORE FINGERS.

A young woman violinist who had a sore finger tip on one of the fingers of repairer for restoring the violin. When her left hand, hit on the plan of using regairer for resoning the completed the instrument was worth at least \$200, and was sold for that sum. spot. While this "near-skin" was not quite the equal of the natural article, yet she found considerable relief from its

use. In the case of a slight cut on the end of the finger or finger tips made sore by overpractice, the idea might re-sult in considerable relief, in an emergency. It is at least worthy of a trial.





Prices, \$5.00 to \$150,00

E. T. ROOT & SONS

1530 E. 55th Street CHICAGO, ILL.

NEUNER VIOLINS

Price \$25.00 We don't consider a violin sold until the cus-tomer is satisfied in every particular. Catalog of fine Violins and Cellos sent free. MUSICIANS' SUPPLY CO. 60 Lagrange Street Boston, Mass

Your Music is Torn! IT WILL TAKE ONE MINUTE TO REPAIR IT BY USING MULTUM-IN-PARVO BINDING TAPE

5-yard roll of white lines or 10-yard roll of paper, 25 cents each, postpaid.

Transparent Adhesive Mending Tissue 10 cents per package
If your music dealer does not carry it, send to
THEO, PRESSER CO., Philadelphia, Pa.

Multum-In-Parvo Binder Co. 624 Arch Street Philadelphia, Pa.

The Musical Leader ----- PUBLISHED WERKLY

\$2.50 a Year Ten weeks' trial subscription, fifty cents The Recognized Authority on all Musical Matters for the Central and Western States.

In conjunction with ETUDE, advantageous
CLUB OFFER: MUSICAL LEADER, regular price \$2.50 for year.
And ETUDE, regular price \$1.50 for BOTHER.

Address THE MUSICAL LEADER

McCormick Building. Pennsylvania

Music Lithographing Company 114 N. 13th St., Philadelphia, Pa

Music Engravers and Printers

Estimates promptly furnished to composers and publishers on Sheet Music, Music Books, Band, Orchestra and Octavo Music, etc. FIIGH GRADE WORK AT REASONABLE PRICES. Copyrights secured. Manuscripts revised and corrected.

Music Typography in all its Branches HYMN AND TUNE BOOK PLATES



No. 10 S. Bicks Street, Philadelphia

THEODORE PRESSER CO., 1712 Chestnut St., - Philadelphia, Pa. Please mention THE ETUDE when addressing our advertisers.

"Schubert and His Friends"

By ROEHLING

used on the cover of THE ETUDE this month is considered by art connoisseurs one of the most beautiful musical pictures ever painted. It is published and copyrighted

Berlin Photographic Company

(Photographische Gesellschaft)

305 MADISON AVENUE NEW YORK, N. Y.

This picture can be secured in large photogravure form (175% x 13 inches) at \$6.00. In smaller photogravure form (101/4 x 71/2 inches) it may be purchased at \$1.50. No more beautiful picture for studio purposes can be secured. Orders may be sent through the Theodore Presser Co., 1712 Chestnut Street, Philadelphia, Pa., if desired,

A catalog of "Portraits of Musicians" issued by the Berlin Photographic Company, will be sent by them free on request

Speed and Accuracy

That means the



Underwood

when you mention Typewriters

A World's Champion is the UNDERWOOD

"The Machine You Will Eventually Buy"

Underwood Typewriter Company Underwood Bldg. New York

Branches in All Principal Cities

SONGS OF PRAISE AND DEVOTION

(THE NEW ERA OF SONG) By I. V. Flagler

A sample postpaid for 25 cents

THEODORE PRESSER COMPANY - 1712 Chestnut St., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers

one thing supremely well-can hope to zaley string quartet is a case in point. Its history is quite a romance. In 1903 J. Coppet, a wealthy Swiss music lover, resolved to form a string quartet. which should take rank with the leading anteed these artists permanent positions, Joachim was walking up and down the with liberal salaries, with the understandble. Rehearsals were held at the beauti- instrument, only to find the

Had the quartet heen founded for pro- about in dangerous places. fit, as are so many musical organizations of mushroom growth, it would have beenrushed on to the concert platform in a few weeks, but this was not Mr. Coppet's idea at all. The quartet was founded for the cause of art, for a musical organiza-tion to keep alive and advance the best traditions of quartet playing. Almost daily rehearsals were held for two years before a début was thought of, but when it came it was a triumph. Further engagements followed in Switzerland, but wo more years were spent in developing the quartet before it took on a cosmopolitan character, and began to visit the

world's great music centers. Thus four years and much money were spent by this enthusiastic Swiss gentlenan, and the artists he called to his aid. n creating a musical organization which was to further one of the most important det forms of music. The quartet has now become world famous. It has visited the leading music centers of Europe and the United States, and is doing most valuable another cellino. You might also a mother edition. You might also a mother edition. You might also a matter properties of the control forms of music. The quartet has now work in making string quartet music popwork in making string quartet music pop-ular. Not having to worry about finances

Fartaisles by Daneln would also teresting material in the solo style. ular. Not having to worry about mances or whether its tours will pay, "the members can give their undvided attention to be can give their modivided attention to the members are specialists as the members are specialists as the members are specialists as the specialists and the specialists are specialists as the specialists as the specialists as the specialists as the specialists and the specialists are specialists as the specialists as the specialists are specialists. The specialists are specialists as the specialists are spec one mind actuated the four performers, and the results are ideal. It would be a of writing triplets is by a curved mark revelation to violinists if they could know of the wonderful care which the members of the quartet give to their work, the selection of strings, the balancing of parts, the smallest point of interpretation, the possess, music copiers, music of the quartet give to their work, the secolor from the lowest note of the 'cello on up through the viola, to the highest note of the violins. Quartet playing is a branch very much neglected in the United States, and it would advance the cause of music greatly if we had a few "Coppets" to found quartets in this coun-

A NEW MUTE.

A NEW violin mute which has been patented for all countries has made its appearance in Europe. Instead of the three customary prongs, it has five, which grip the bridge in five places. The mute is made of very light steel plates, which is made of very light steel plates, which are separated by a special deadening substance. The inventor says of this mute:

The inventor says of this mute:

The inventor and equality to the something to the control of the control of

THE FLONZALEY QUARTET. the tone on this string. The hard, pasal In the present state of music such su-preme excellence is demanded from those gone by the use of this mute with five who would achieve world-wide fame on prongs. When playing with it the notes the concert platform, that it is clear that will be found remarkably free in their only the specialist-the man who can do emission, and the sound soft and mellow

achieve it. The foundation of the Flon- JOACHIM'S WAY OF TEACHING CARFEIII NECO

BY HENRY SUCH

JOACHIM was a kindly teacher, and all string quartets of the world. He engaged the time I studied with him he treated three former pupils of Cesar Thomson, me with the utmost consideration. I rethe famous Belgian violinist, Messrs. member that at one time I contracted the Adoli Betti, Alfred Pochon, Ugo Ara, as bad habit of leaving my violin lying the first and second violins and viola, and about in all sorts of odd places. On one Iwan Archambeau as 'cellist. He guar- occasion I put it down on a chair while ing that they were not to teach, to play struction. Suddenly, without saying a in orchestra or to accept solo engage- word to me, he walked over to the chain ments. Their entire time was to be de- where my violin reposed, and proceeded voted to the quartet, so that constant to sit down. With a shrick I jumped practice would result in a perfect ensem- across the room and scized my precious ful residence of Mr. Coppet on the shores laughing at me, and chuckling over the of Lake Geneva, known as the "Villa fright he had given me. Needless to say, Flonzaley," which gives its name to the the lesson of carefulness was well learned, and I never again left my violin lying

ANSWERS TO CORRESPON.

ANSWERS TO CORRESPONDENCE.

A. C. B.—The cruick you mention have come from neveral causes. To have been property sensoned, or may have been property sensoned, or may have been exposed to hear or discovered to the company of the com





"It gives beauty, sweetness and equality of tone to all four strings, especially the G, obviating all tubbiness or clogging of the control of

BY SIGMUND SPAETH.

To train a boys' glee club or choir is a To train a boys get and one requiring infinite patience, yet one which is sure of its reward. Nothing very ambitious can be attempted hardly be hoped for, yet much may be accomplished by persister work. The

or second basses in a school. Nearly sensibility almost as it would on that of every hop can sing in a fashion from the D or E above middle C down to the B, much of musical instinct within him he A or G, a little over an octave below. If is obviously unfit for glee club or choir a bass is asked to sing F or lower, the note becomes a mere faint rumble. Correspondingly a tenor attempting anything above his F either screams raucously and defaulty or takes refuge in a pitiable falnotes is completed I begin on the shading setto which at once destroys the balance and expression, having each individual of tone Worst of all, the second tenors mark on his copy of the music every deand hert basses are most apt to emit a tail of crescendo or diminuendo, every solid, resonant volume of tone at the slightest acceleration or slowing of tempo. moment when the high and the low voices In this way a set habit of interpretation are struggling with the extremes of their is quickly formed and no variation is

A DIFFICULT PROBLEM.

strictly no more than a high baritone, but realizing hat a leader is necessary. Or re ma be forcing his natural low barito e into the regions of the second bass in order to give better quality to the growls of his zealous pupils. The handicaps of voice quality are more seriou even than those of range. It is disheartening to find after weeks of drilling and balancing that one harsh voice with a sand-paper surface still protrudes from the ensemble at the most inopportune moments. Often the only solution is the absolute and final expulsion of the former.

But there inevitably comes a time when the personnel of the glee club or the choir can undergo no further changes, when the teacher is forced to make the best of his material as it stands and seek to bring halance and harmony from a hetero-geneous combination of untrained voices. In such cases he can do no more than insist on a general placing of the tones well forward, a clear and distinct enunciation, and the avoidance of all unnatural strain. He soon finds that boys' voices, even when untrained, have a certain natural smooth quality which may be produced by the mere exercise of reaint and calmness, and which, in ensemble, is by no means unpleasant. It it on this natural quality of tone that he must base almost all his attempts at shading. Pianissimo and fortissimo effects are practically impossible. The former appear as mere breathy whispers, while the latter are generally vociferous and

HOW TO MAKE A START.

Now comes the problem of the preparation of an ensemble number. As a rule, a sehoolboy can read notes only to the extent that he can distinguish a higher from a lower note. Accurate sight-reading is beyond him. I find, however, that it is best to take for granted a knowledge it is best to take for gramed a knowledge of the notes on the part of each individual, and in preparing a piece I usually begin by having the entire club try to read the music at sight. This, at least, gives an opportunity to have all the parts on the piano. I then take each part separately emphasizing a first only the arately, emphasizing at first only the music, not the words In one rehearsal the boys generally succeed in singing the

TRAINING A SCHOOLBOY GLEE correct notes, if the piano accompanies them. At the second rehearsal of the same piece they are often able to sing it "a capella," without expression, it is true and with no distinct comprehension of the words, but with correct intonation nevertheless. In drilling the music inte individual consider his part as an inde pendent melody at first. When he is thor and the finer shades of artistic finish can oughly accustomed to it he soon becomes greatest handicap lies in the quality and accurate harmony, rhythm and balance. A how is by nature, so fond of harmony As a rule there are no real first tenors that a glaring discord grates upon his

DISTINCT ENUNCIATION.

After the preliminary learning of the ever permitted. The last stage in preparation is the acquiring of an absolutely distinct enunciation, by no means a diffi-It is a hard problem for the choir-mas- cult matter after the piece has been thorter. He is probably singing tenor himself, oughly learned. When this stage is reached the boys generally find to their surprise that they already know the number by heart, so that any definite memorizing is quite unnecessary.

MAKING MUSIC EXPRESSIVE.

BY ABBIE DANIELS MASON,

THE seeming tendency of modern piano teaching is to lay undue stress upon technic. Technic is only valuable in so far as it is a means of musical expression In teaching children, this fact should never be ignored and every pupil should be impressed with the thought that technic must be acquired so that he may express his musical ideas beautifully.

Did you ever say to a little one as you struck a single tone on the instru-ment, "Now listen! Hear how beautiful that tone is! and do you know it can be made to sound very happy (striking the note quickly) or very sad (striking the note in a melancholy way); it can be made to sound any way you want to express any kind of feeling you desire."

It is a good thing also to invent stories 'round the pieces played, making the ex-pression marks "fit in." so that the children will be led to realize that music is a means for the direct expression of their own feelings. With the more advanced pupils it is a good plan to suggest that a few moments be taken each day for improvising a little or taking a few measures from some pieces to express Joy, Mirth. Peace. Calmness. Tenderness, Fear, Melancholy, Confidence, etc.

The ability to express musical ideas in this way will help enormously in the interpretation of pieces. Such works as Mendelssohn's Gondellied or Chaminade's Scarf Dance will acquire new meaning for the pupil, and when he comes to the playing of the Beethoven sonatas with their ever-varying emotions, he will be able to take advantage of his opportu-nities for expression. Should he have gifts as a composer, an early training in the expression of these emotions will be invaluable.

"IF a voice comes from the heart it will contrive to reach the heart "-Carlyle



THE "FIRST LESSON"

There are to-day many great grandmothers who, sixty years ago, took the

EMERSON PIANO

And the instrument still holds first place in their hearts.
Write for catalogue. Dealers in principal cities and towns.

EMERSON PIANO CO., Boston, Mass.

Eminent Teachers Heartily Commend

the magnificent new collection, MODERN MUSIC AND MUSICIANS, the latest and most important work of the well-known teacher and critic, Professor Louis C. Elson, of the New England Conservatory of Music. Professor Elson's name alone is sufficient

guarantee of the quality of these volumes.

It he preparation of MODERN MUSIC AND MUSICIANS, Dr. Elson had the assistance of a number of prominent teachers and composers; and their combined labors have resulted in the neight truly representative and satisfactory murical library ever made for the American public.

MODERN MUSIC AND MUSICIANS

6 Volumes-1700 Pages-45 Experts and Special Contributors-120 Composers 45 Full-Page Illustrations.

This set of books is

FOR SINGERS—It contains over 70 choice songs with planoforte accompanion of the work of expert song writers.

FOR PIANISTS—About 120 plano-pieces are given, covering over

600 pages.

FOR STUDENTS OF MUSIC—It contains a full History an
Encyclopedia of music and a guide to the appreciation of all that it

best in musical art.

FOR TEACHERS—It presents in compact form a most remarkable sorrey of the whole musical field. It simplies bean in the three Man volumes with a wealth of suggestions, in the three Exceptioned volumes with the most helpful collection of articles that has ever been observed by the contraction of t FOR THE GENERAL READER-Anyone who has any so

SENT FREE ON APPROVAL TO ETUDE READERS The books will be forwarded absolutely without

charge. When you write to notify us that you have accepted the set, enclose only \$3.00 as the initial payment. The balance of the purchase price may be paid at the rate of \$3.00 a month until the

ment. In colained the present control make the present we are quoting a special price of \$54.00 to at least to the Etude and their friends.

THE UNIVERSITY SOCIETY.

4600 East 23rd Street,
New York City.

(Et. 4.15.

YOU SHOULD WRITE US TO-DAY

This offer will necessitate quick action on your part. Kindly fill out the coupon provided and mail to us in a sealed envelope. It is possible that this offer may not be repeated, so that all should take advantage of it before it is too late.

In filling out the coupon please write your name and address very plainly so that no

Gentlemen:

Kindly send me.one set of ELSON'S MODENS MODENS MINISCIAND MUSICIANS (6 Vols.) to the regular Half Leather bloding. Upon acceptaince of the books I am formard 35 00, and the balance of the purchase price. 554 0 —in to be paid in monibly installments of \$3 00 exch. It is understood that the books is not to be forwarded without or.

Tours Mr State

Please mention THE ETUDE when addressing our advertisers.

GETTING UP A MORRIS DANCE FOR

MUSICAL CHILDREN

At one time the Morisco was danced

by boys who had their faces blacked

and wore costumes adorned by many



IN MERRIE OLD ENGLAND.

BY MRS. T. RESER.

(Suggestions for getting up a May-Day Festival in the Open.)

quite numerous. Some of these were so skirt of sky-blue silk displayed from the complicated that great care and attention knee downwards. She held in her left hand was essential to their proper perform- a pink, being the symbol of the season. ance, and as they formed part of the na- Her companion was Friar Tuck, a jolly people were very fond of them.

high and low, joined in the general re- the hero of Sherwood Forest joicings; and mutual greetings and congratulations were exchanged

On these occasions the Morisco, or wearing long hair. Morris Dance, was executed on a large Then came that part of the procession lawn, in the center of which was erected which caused the greatest merrimentawii, in the Carles of which was created and a second of greatest accompanies the dance in this dance was the clown, dressed in a Horse." The color of this most peculiar Yorkshire suggests the Mr. Boffin of red trousers, and black shoes. He imi- and its cover of scarlet cloth so nearly Literary Dustman." (Music example A CHARACTER-SKETCH PARTY. tated the barking of dogs, and strove to touched the ground that the legs of the No. 1.) produce merriment by comic leaps and rider were invisible. The horseman was Note



MAY-DAY MUSIC AND DANCES The second personage was the maiden "Mariana," or May Queen, for which the England the costumes of the dancers handsomest girl was always selected, were adorned with many different kinds The honor of representing "Queen of the of bells, some bass, some treble and May" was much coveted, as all readers of some tenor. Sir Walter Scott mentions Tennyson will remember. It guaranteed one costume that was covered with as the possession of a rare combination of many as two hundred and fifty bells. SHAKESPEARE'S works afford ample excellent qualities. The costume conproof of the fact that dancing was one sisted of a golden crown, long hair, tied of the chief amusements of England dur-by yellow, white and scarlet ribbons, a ing and prior to the Elizabethan age. bodice of the finest scarlet cloth laced Dances were introduced from France, with yellow strings; an upper dress of Italy and Spain to swell the number of flesh-colored silk, with wide sleeves those of English origin, which alone were trimmed with gold fringe, and an under-

tional festivities, it is quite certain that, monk, with shaven face, red cheeks, big as these were the May-Day festivities, the neck and plump figure, dressed in a dark red upper garment, called a "capouch," In Sweden and other northern coun- fastened by a belt adorned with a golden tries the principal feast was the May fes- tassel; red stockings and shoes completed tival, as well as in England. Its object this costume, and from the belt was was to show gratitude and joy in wel- pended a leather pouch containing the coming the sunny spring after the long dainties given him by all the merry com-Friar Tuck, as will be remem-Every class of society, rich and poor, bered, was the confessor of Robin Hood,

> After him came the chamberlain of the Queen, dressed in white and blue and

yellow cap with black border, blue jacket, and restive animal was a reddish white, Dicken's fame, with its unique title "The dressed in a gorgeous red mantle, richly melodies. Others show that many very

embroidered in gold. His dissimilar tunes were used. cap was the same color. and in it was stuck an immense ostrich plume, or one may prepare a "May Day Festival of Dance and Music," employing modern His unmanageable steed jumped from side to side compositions such as the very pretty Morris Dances of Warner and Atherton causing much excitement

dressed in a blue jacket costumes is quite sufficient and they may tions were given: Fleming, or Spaniard, and a Morisco, or Moor, dress-

ed in fanciful costume follows the Piper, and the top of the pole should be as many-col- became an organist himself and a comprocession was closed by ored as possible. In some forms of the poser. He married and moved to a city the jester, or fool, who, dance the performers interlace so that where he was teacher in a boy's school. hat in hand, wore a blue patterns are woven down the pole as He wrote a great many cantatas for these fool's-cap, on the top of the dance continues. Here is a good old boys, some of whom were choir boys in which were sewn two Maypole Dance popular in Staffordshire, a church nearby-he also wrote pieces large yellow donkey's ears. and in the neighborhood of "Shakes- for his wife to play and some for his large yellow donkey's ears and in the measurement of the re-litis left leg was yellow pear's country," the words of the re-and his right blue. The frain to which are quoting from He was not a good business man and dancing consisted of jump- memory: ing 'round the Maypole, which was adorned with garlands and flags and

And then the girls began To quarrel with the men, And bade them take their kisses back And give them their own again!

Note the wide difference in these

dancers, and were consid- lines of the above refrain are repeated); on nearly every concert program. Who (Music example, No. 2.)

WHAT MAY BE HEARD IN TONES

BY J. S. WATSON.

bells Strangely enough the dance for a FROM youth to age, if we are to be time fell out of fashion because of the musicians, we work for tone. Early and boisterous manner in which it was per- late we strive for its beauty, its fullness, formed. The boys kicked each other's its quality. From every true teacher we feet violently and this was said to have hear about tone—it must be a "big round brought on gout. However, when the tone," a "carrying tone," not too harsh dance was revived in a modified form in and stringent, but virile. When we go to concerts we listen for tone. Is it a "good tone" or did he play with a "bad tone," and so on through our music journey we know that it is tone that counts. Tone is just what we put into it, we can make it ugly or beautiful as we choose, our tone is our own personality singing through the piano; perhaps the greatest happiness comes from improvisation, then one can take time to enjoy the quality of tone. Kenneth Grahame, in The Golden Age, calls it

"the wild joy of strumming," but we

musicians know he means improvising

he save.

"Some notes have all the sea in them and some cathedral bells; others a woodland joy and a smell of greenery; in some fauns dance to the merry reed, and even the grave centaurs peep out of their caves. Some bring moonlight and some the deep crimson of the rose's heart some are blue, some red, and others will tell of an army with silken standards and march music. And throughout all the sequence of suggestion, up above the little white men leap and peep, and strive against the imprisonment of the wires, and all the rosewood box hums The tune that accompanies the dance in as if it were full of living bees."

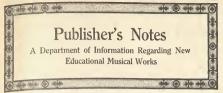
BY T S WATSON

As far as the practical purposes of Study Hour" entertained with a charac-THE president of "The Girl's Music ter-sketch party. Each member came prepared to give a general outline of the life of some famous composer.

The point was to give it in as an ob and amusement, especially If you decide to give it out on a lawn scure a way as possible and still be inwhen it strove to throw where no piano can be had within sound, telligible. A copy of a musical history its rider. Then followed get some violinist to play the tune of was given to the one guessing the most the squire, then "Tom the the dance for you, as fiddlers have done names. The president led off with the Piper" (as a wandering at May Day Dances in old England for the following story, this will serve to minstrel or musician) centuries. The foregoing description of show the manner in which the descrip-

dressed in a dute jacket costumes is quite summent and only may tours were given, with sleeves of yellow, be as elaborate or as simple as the in-over which was a bright terest of the partakers in the dance. A foreign country. We first hear of him over which was a origin telest of the parameter in the cancer. In the cancer in the country, we have not much in the collar; his trousers were not be forgotten and will add great in- world but a violin, which he played somebrown, and his cap red terest to the teacher's work and reputabrown, and his cap red terest to the teachers work and typide times when his brother was now attack, with yellow stripes. A tion for taking an active part in the Then we hear of a long journey he took. The ribbons streaming down from the for a certain purpose and after that he

> he was also quite independent of royalty and publicity. He died poor and for many years his music was entirely forgotten until an enthusiastic young German composer revived one of his greatest The music is as follows (the last two choral works. To-day you see his name was he? Answer, BACH.



for the Music

ing the vacation period. The ease with every package. which a ers do not realize that the entire (wish to nicces. tly and economically.

on requi

Months

tain any of the above named catalogs. tered publications and this carries classes no obligation to buy-all the music Your Order Not being returnable if not used.

On Sale Music

before making your returns.

for every account is expected by us may be there waiting for a call. once each year, and we designate the summer months as the most logical Music on Sale. summer for the convenience of the greatest number of schools and teachers—ties" which we send ON SALE to the end of their teaching season. We teachers, the usual advantages of the accept the return of all music that has been sent ON SALE that has not been profession and we take this opportuncent; or by mail in 4 pound packages teaching season.

Seasonable Supplies The approaching at 2 ounces for 1 cent. PRINTED Six Hand Music. close of the regu- MATTER CANNOT BE SENT BY lar teaching sea- PARCEL POST. The result of making son suggests the this mistake is very expensive.

the student may continue to work dur- address of the sender on the outside of

and information cheerfully us from now until September than session, application. The "Music otherwise. Our summer New Music is We s and Book" suggests many teacher ought bave, part and of the New Music ON SALE trons on the "On Sale" plan. his season, and a copy will plan of the winter months. That New hout charge to any address Music ON SALE plan which has been so popular with the piano teachers, has now been extended not only to vocal, New Music During In accordance but to octavo, organ and to violin. the Summer with our usual There is no responsibility but the small custom we shall amount of postage in asking that these soon send out packages be sent. It simply means that istallment of the "Summer one receives a small amount of new consisting of (a) piano music at intervals, any or all returnsongs, (c) violin music, (d) able which has not been used.

ic, each in a class by itself. A most complete stock of publicanovelties with which our in teaching, liberal terms, large dishould be glad to get ac- counts; in fact there is every reason have a teacher's name en- next order to us, or let us send first

Received.

On June 1st a delayed is the fact that packages of a statement of ac- certain size are sent by express. There count will be sent are advantages in sending some packto every patron of this house, giving ages by express rather than by mail, their complete account, ON SALE included. This ON SALE part is not a small office where there is no delivincluded in the other statements of the ery wagon the result is very bad. We year. There will also be included with have a great many complaints of this that statement a circular of information kind, particularly from the South; the explaining about the returns of ON express agent is supposed to send a SALE music and the settlement of the postal card notice that the package is account. It is not a bad idea to wait there but he don't do it. He swears for this statement and the directions he does but he does not, so if an order is delayed when there is apparently no A few words one month in advance, reason for it, apply at your express however, will not be amiss. Settlement office before doing anything else; it

Summer Novelused or damaged. Music that has been ity to say that our 'On Sale' and ordered on regular account is not to "Selection" departments are always be returned. As the return transporta- kept busy during the summer partly tion is at the expense of the customer because many teachers continue their it is best to find out the cheapest work then, and because other teachers method, either by regular express pre- take advantage of the vacation period paid, printed matter express which is to select music and studies and other-8 cents per pound, or 2 ounces for 1 wise to prepare themselves for the next

In addition to the

have not as yet entrusted their orders lay, who the sender is. surprised at our promptness and liberal Dvorak's "Humor- We have just terms. Our publications are edited and eske." Arranged designed exclusively for teaching purposes and are in every respect reliable, Voices with Violin helpful and valuable. We solicit correspondence and the

orders of teachers everywhere.

ranged a number of our most popular less familiar with the fact that the prinneed of music for recital and concert purposes, also the selection and assignment of pieces and studies with which terturns are made, write the name and the first purpose. The substance is very expensive.

Perhaps the most important directory what method ment of pieces and studies with which terturns are made, write the name and the substance is very expensive. The substance is very expensive in th list of the compositions we have ar- new transcription the melody of the ranged. They are arranged in a very "Humoreske" is assigned to the violin easy manner especially to meet the while the voices take "Swanee River" kind from the Theodore Mail Order Music Supplies. So is almost teachers at the close of the younger pupils. Most extremely pretty, and this should prove long or stock is well known, or supplies. upon us; we real- must have all of their pupils appear one of the most taking Novelties for g and our miscellaneous ize, nevertheless, that a great many at this recital concert, and one of the women's voices published in recent onting all publications are music teachers in certain sections of best ways to have the minor pupils ap- years. The piece is published in the he disposal of those who the country do more work from now pear is to have them play in a six usual octavo form and may be had at mine and select teaching until the fall than they do during the hand piece. These six hand pieces are our usual liberal discounts. We would or studies. We are usual busy winter months of the year, admirably adapted to this purpose as ared to meet the teachers' Our whole organization is intact; in they are in reach of the players who tion. fact better service can be obtained from have only taken lessons during the past 24 Studies for the This popular vol-

We shall be pleased to send any or

on Houte March, H. Engelmann.
In the Arena, H. Engelmann.
Iris, Plerre Henard. F. G. Rathbun.
The Noung Revolution.
In Commission of the Management of the M

"No Name" Orders. We hardly believe it is necessary to explain what "no name orders" ages will go out at intervals tions of all publishers' works, publicamean in our office. We have a great ges will go out at intervals tions of all publishers works, publication many correspondents it is true, hun- A Picturesque Schu- The Etude cover many correspondents it is true, hun- A Picturesque Schudreds and even thousands of orders are bert Scene. nould be glad to get ac
A postal card request will for mail order music buying. Send your have a teacher's name ennext order to us, or let us send first in those without experience to realize the number of orders received every day, the tit would be most supprising to our readers who like to picture the enthose without experience to realize the number of orders received every day the days in which they wrote. Those received to be taken care of every day, with no name signed to them, and it is who will read the Master Study Page One of the most not only orders but money remittances of The ETUDE for March (not April) usual reasons for every day with no trace as to the will perceive what a frail flower of an order being sender. It is almost necessary to have fortune Schubert really was. His own ca-

ON SALE orders received during the a "Sherlock Holmes" in our place to ON SALE orders received during the a "Shenook noimes in our place to summer are given just as careful at try and ward off the complaint that is tention as at any other time. All our sure to come as to "Who stole my old patrons are invited to keep in touch money?" "Why is my order not filled?" with us this summer. Teachers who in an effort to find without a great de-

teresting Novelty voices in three parts with a vio-

lin obbligato, Dvorak's "Humoreske is well known and extremely popular At this time of in its original form as a piano solo, also At this time of in its original form as a piano solo, also the year there is as a violin solo and organ solo and a great demand for recital music and piano duet. Those who have heard this commencement music. We have ar- piece played by orchestras are doubt-

> Left Hand. Czerny, ume will be Op. 718. Presser Collec-

tion. These studies are not intended for the left hand alone, but each one of them contains important work for the left hand along some special technical line, and the right hand is merely used to accompany or to complete the harmonic scheme, Many of Czerny's works are almost indispensable to the piano student. Op. 718 is one of the best. The studies lie in grades 3 and 4.

This new volume may be ordered complete in advance of publication for 15 cents postpaid.

sure to fascinate



pacity for earning or marketing his productions was so slight that he was almost always dependent upon the bounty of yeals Schubert at one of the many gatherings where by force of his talents he became the natural axis. At the piano is the master himself and at his side is the tenor Vogl who did so much to make the Schubert songs known to the contemporary public. As the back of the room are some of Schubert's many friends, who included Meyerhofer, the poet von Schober Doppler, Spaun, Pachler, Grillparzer and the brothers Huttenbrenner all of whom were devoted to the genius who needed the love and tender care of good friends so much. This picture appears as an ETUDE cover through a special arrangement with the Berlin Photographic Company from whom beautiful engraved (photogravure) copies may be obtained. See special advertisement in this issue. The original painting in oils is by the noted German artist, Carl Roehling.

Spanish Dances, Op. 12, By M.

Moszkowski, hends this voltime is one of the best known of all Moszkowski's works. As arranged for two hands, these characteristic dances are almost equally of fective. It is surprising how well they sell thus transcribed. This volume has been added to the Presser Collection. and we are offering copies for introductory purposes at a specially low price. During the current month conies may be had for 20 cents postpaid

In the original

Troyer's Lecture on Teachers continu Indian Music. ally seeking a novelty, something to

give their recitals a touch of freshness, will be delighted to learn that the Indian Music lecture prepared by the distinguished Savant, explorer and musician Carlos Troyer, is now ready for use. It is so arranged that the teacher may use it as the basis of a studio recital reading as much or as little as desired. The lecture gives a large and desired. The lecture gives a range successful desired. The lecture gives a range successful desired by Mr. Troyer from the actual performances of the Indians in the case of the range of t actual performances of the England wigwams. They added to the Presser Collection, and have the romance and fancy of Hiadran ware potents come.

Our special oner during the pressure for introductory purposes is month will be 35c per copy postpaid. thing to remember. Nothing better could be imagined to get the average Musical Zoo. By This volume is Philosophies and critic, who under their ideas upon playing, as well as The price of the book is 50 cents. The the special offer day is hereby withdrawn. These little forthcoming heading and intimate thoughts into a sense, against the danger of proprithis book at greatly reduced rates is duets for teacher and pupil are about

ser Collection. Next to Louis Köhler, New Recital and Op. 249, comes this work by Wagner, Drawing Room in popularity. This is truly a first book Album. piano student. The instruction in popularity. There is a great variety

masters, and from the opera. we will turnish this poor to auxunce set suming one past mount, on oring at past of the subscribers for only 20 cents postpaid to conditions over which we had no is bound in an attractive size and shape Beethoven's Easy We will add this subscribers for only 20 ceass possible to continuous over which we have and so that it may fit the pocket and form Compositions,

HOW THE ETUDE HELPS YOU TO HELP OTHERS

KERY teacher aspires to succeed, not merely in the selfish, money-getting commercial sense, but to succeed in giving more and more of one's store of wisdom to the musical world, to succeed by enlarging the musical field through those who come in immediate touch with him. Mr. George Chadwick Stock, (one of the most enterprising of ETUDE friends), has been promoting the interests of THE ETHDE in his community in a splendid manner Mr Stock edited the Voice Department of THE ETUDE for February and saw to it that those in his community who would be benefited by hisideas became acquainted with this issue. Previous to this he had sent in many subscriptions just because he believes that in noother way can he bring so much musical light to those around him. Perhaps you would like to read his friendly letter:

"The entire April ETUDE is full of most useful information. I have sent out by mail 3000 circulars like the advertisement I put in the Symphony program, and besides have placed hundreds of these circulars for distribution in leading music stores. I have personally secured 31 new subscriptions and will get more. Every musician who works for a periodical like THE ETUDE helps himself incalculably This I have found by experience in writing for and in advertising in The ETUDE.

If you would like to help in promoting THE ETUDE in your home district, let us send you full information upon this subject. You cannot fail to be helped and you cannot fail to help others. A postal request is all that is required.

Subscription Department, THE ETUDE 1712 CHESTNUT ST. PHILADELPHIA, PA.

Melodic Studies. Vetter.

D. D. Wood.

from the old time favorites from the Volume I.

pear on the mar- a very much lower rate, and the regu-We will furnish this book to advance ket during the past month, but owing lar price of \$1.00 is applied. The book price of this work is 20c postpaid.

This is an excel- it will be positively withdrawn. This economy when the actual scale playing Op. 8. By Herman lent volume to first volume contains the popular son- is introduced. Right on to the end. use for purposes atas of Haydn, and there is sufficient the book represents a step in advance both musical and in this volume for the average student, in every branch of scale and arpeggio technical with pupils who have passed It is very seldom that more than the study. All notes are written out in full the elementary stage. It is a first class, first volume is needed to acquaint a for the pupil. The author, lames second grade book of studies, planned student with the style of Haydn and Francis Cooke, was engaged in the prepalong technical lines and certain to Haydn makes an excellent preparation aration of this book for over seven

Old Fogy, His now ready and Grotesques. is hereby withdrawn. These little dutts for teacher and pupil are about fortlicoming booklet, Old Fogy, refuses etory or "patent" ideas which come to reveal his name as author of the quently deform new books of this kind. the most interesting that we have ever the part of the work. We shall be pleased to book to the Press

We will add this popular piano obook to the Press

boular piano obook to the Press

white goes in sname as author of the equetly deform new books of this kind. The work may be used with any for the work. We shall be pleased to noted Irish wit, popular piano obook to the Press

ested.

The work may be used with any for the work and essayish playariter, causal method or system without interference critic and essayish playariter, assure the copies to all who may be inter
error of Old Foor. What good says has hook expect to the retail price, SL5, or "on of Old Foor." What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "on of Old Foor. What good is not a hook expect to the retail price, SL5, or "o of Old Fogy. What good is such a book sale" to any of our patrons. The special offer to the music student, the teacher, the continued of this work will music lover? All the good in the Concentrated Tech. We are continued to the contract of t be continued during the current ting into a mental rut. "The slough Lejeal. offer during the in the fore pages is admirably presented month. The book will contain a large of despond" which carried down Bunand the grading of the work is the most number of pieces, brilliant in style but yan's hero could not be more terrible. careful. The work has been on the marnot too difficult for the average good Of all the things the musician of tocareful. The work has been on the marnot too difficult for the average good. Of all the things the musician of totried and not found wanting. The demand is on the increase, and it is reductory purposes during the current
unique way of looking at things gives
our purposes during the current
unique way of looking at things gives
our special advance price for introold Fogg with his decise ideas and
tendency of concentration. A tremendductory purposes during the current
unique way of looking at things gives
our amount of ground is covered by you something to think about. The book is now withdrawn from the spcof selections in the work principally Haydn's Sonatas,

This volume was cial introductory offer which enabled and may be used with much benefit expected to ap- our readers to secure the volume at

this new technical work which is about these condensed exercises. They may be taken up by any intermediate player for a considerable period. All technical points are covered. The advance

Send in your order now, and we will control the volume was bearged and a send you the book when we are therefore in a position to con- a delightful companion for occasional published, which will be some time time the special offer during the preserved and the pres Presser Collection tains all of the easier compositions of

Beethoven and a ten instance not quite by Mr. Lieurance, also some interest-so easy. It contains the two popular sonatas, Op. 49 and the easy sonata sonatas, Op. 49 and the easy sonata to the contains of t New Gradus Ad This is the final Parnassum. Various Difficulties. By I. Philipp. sonatas, Op. 79. All of the Bagatelles, Op. 33 ductory purposes for this volume will series of technical and some of the light variations, also be 50 cents postpaid. works devoted to special purposes. one of the Rondos, Op. 51. The Rondo It is now in course of preparation and will soon be ready. In this book are one of the Rollads, op. of. The Rollads is the most pretentious of all those in Schumann's Novelincluded all the various technical probof Beethoven's easiest compositions, but lems and passages which do not come under any other heading such as in terlocking passages cross hand passages, leap, skips, bravura, etc. It will teacher can find use for this work, and regular price. be a very interesting volume and es-

pecially useful to those working in modern music. Our special price for the coming month will be 20c postpaid.

Mastering the Scales and Arpeggios, By J. F. Cooke.

This new work is now upon the market in ample time for teachers to introduce it

before the end of the teaching season and become thoroughly acquain t for regular adoption. First of all it is the most comprehensive manual mits the teacher to start preparatory scale study with much younger pupils than the ordinary scale book, and at the same time it carries the entire subject to far more advanced stages than the usual scale book. The introduction contains the very convincing opinions of great pianists upon the indispe value of scale playing, something which should at the very start help the teacher in making the necessit daily scale study apparent to their backward pupils. This is followed by carefully graded steps in clementary scale study including writing exercises, scale markers (which any teacher can make at home), and exercises on the two-finger plan by which the teacher can teach a young pupil all that can be known about the keys (scale outlines etc.) in two or three weeks. tonality exercises are an enormous years. It is quite as practical and clear Our special offer during the present as his Standard History of Music which has met with wide use. His actual teaching experience covering over twenty years, personal acquaintance The eminent with the great virtuosos of the time and a nom de guerre, an extensive investigation of teaching put his most methods abroad, insures the teacher, in

current month.

Beethoven and a few that are not quite by Mr. Lieurance, also some interest-

These are by no means all ettes, Op. 21. on the market they comprise the best selection that offer which has been in force for sev-

we shall be glad to send it to any of our subscribers when it is published A LITTLE TEST FOR AMBITIOUS PUPILS.

Pur the following English words into many of the Italian. (These words are in constant use in our music books). Accented (Marcato).

čluded, all arranged in easily playable form. Every Air (Aria): one of the great composers is repre-We can imagine no better edu-Altogether (Tutti). cational work for young violin students tending to cultivate the style and taste Animated (Animato). same time promote a knowlbest in musical art in pre-Beginning (Capo). paration for the further study of the

In this volume

world's master

melodies are in-

larger works of the great masters. Our st cial price for introductory purposes during the current month will 15 courts postpaid.

for only 20 cents postpaid.

Selected Classics

Piano. By F. A.

for Violin and

Franklin.

conted

and at the

edge of

The Organist. By The special offer Geo. E. Whiting. on this volume is hereby withdrawn. It is a large and elegant work and it will prove a substantial addition to the library of any organist or student. The volume contains some special arrangements which are not to be found in any other collection, together with some excellent original material.

This book is now Double Note Veready and the special offer is locity. By Jas. hereby withdrawn. Teachers or students desiring

material for the study of double notes a very important department in modern technic, cannot do better than to secure a copy of this work. We shall be pleased to send it for examination to any who may be interested.

Vocal Instructor. This work is al-By E. J. Myer. most ready to go to the printer The plates will be ready in a very short This work is one that every vocal instructor should possess. Mr. Myer speaks ex cathedra on all matters relating to voice culture. He stands as the best and highest authority on vocal culture in the United States. This work will make a very safe guide for any voice teacher to follow, and is a work containing a great deal of reading matter aside from the practical part. s a work that all teachers can profit by using. The work will only remain on special offer for a short time longer, and all those that desire to avail themselves of the special price will have to order at an early date. Our ad-

Indian Songs. By This volume is philo. Pap. required by the Act of August Thurlow Lieurance. The special offer will be continued during the current month. It contains a set of original Indian melodies which have been per sonally transcribed by Mr. Lieurance who for a time resided among the current who for a time resided among the contains are considered by the contains and the contains are contained by the contains and the contains are contained by the contains are contained by the contained by and have the stamp of reality. They are all surprisingly musical. All are within the range of the average singer, All are None. and the accompaniments are tasteful but not difficult. The volume will contain some introductory literary matter (My commission expires Februar,

vance price is but 50 cents.

they comprise the uses selection that can be made. They were originally emblished in the Peters Edition. Any and the work can only be had at the published in the Peters Edition. Any and the work can only be had at the Washington, D. C.

Agitated (Agitato).

A little slower (Poco meno mosso). Always loud (Sempre forte). At Pleasure (Ad libitum).

Dying away (Smorzando). End (Fine). Fiery (Con fuoco). Graceful (Grazioso). Held (Tenuto). In time (A tempo).

Loud (Forte). Mark the melody (Ben marcato il canto). Not too fast (Non troppo allegro).

Second (Secondo). Slow (Lento). Soft (Piano) Sweet (Dolce). Spirited (Con spirito).

(The equivalents in Italian are given so the test may be used at once).

LIST OF OPERA COMPOSERS, WITH TITLES OF THEIR BEST-KNOWN WORK.

(MARK with a pencil the composer you know about. How many stories of the opera can you tell)? Balfe, Bohemian Girl. DEBUSSY, Péllèas and Mélisande.

BIZET, Carmen. DELIBES, Lakmé. FLOTOW, Martha. GLUCK, Orpheus. COUNOD Faust. HUMPERDINCK, Hansel and Gretel. LEONCAVALLO, I Pagliacci.

MASSENET, Trais. Mascagni, Cavalleria Rusticana. Mozart, Don Giovanni, OFFENBACH, Tales of Hofmann. Puccini, Madame Butterfly. PARKEL Mona.

SAINT-SAENS, Samson and Delilah, SULLIVAN, Mikado, VERDI, Il Trovatore. WAGNER, Tristan and Isolda WEBER, Der Freischütz.

STATEMENT OF THE OWNERSHIP,
MANAGEMENT, CIRCULATION, ETC., of
THE ETUDE, published monthly at Philadelphio, Po., required by the Act of August
44, 1612.

Please mention THE ETUDE when addressing our advertisers.

Special Notices

RATES—Professional Want Notices five cents per word. All other notices ten cents per nonpareil word, cash with orders.

on the market FOR SALE. \$18.00 Barltone Horn,—and the special \$12.00; \$14.00 Alto,—\$10.00. Both nearly en in force for sev.

New. Ralph Bahcock, Petersburg, N. Y. REMARKABLE OFFER FOR TEACH-

VIOLIN STRINGS FREE. For name and address of five of more Violin players in your locality, I will send two high grade E strings, three lengths each. A. H. Merrin, Instructor of Violin, Delta, Obio.

O'Violia. D. WETHODS SUMMER

CUTOL. Louis Arthur Bassell hiving correspondence regarding his Summer Normal

Classes in the Normal than the College of

Malc, Nevert. These seasons, extending

through June and allo p. Hanoforts rechile

and interpretation voice Culture, Singliar

Repertory, Physical Culture, Singliar

Repertory,

A DAINTY TOILET ARTICLE, A DAINTY FOLLET ARTICLE. Every lady who defere to keep up he attractive appearance while where the keep up he attractive appearance while he proposed to the property of the p

The NAY STORE LONG SL. New York.

"HE NAY INSIGE OF THE VICTORS

BOOK STORES HOLD THE STORES

FOR THE THE

1899, 1900, 1901, 1902, 1908, 1886 1887 1888 1889 1890 1891 1893 1894 Sept. Jan. Jan. Aug. Sept. Sept. Mar. Aug. Oct. Nov. June Sept. Apr. Apr. Nov. May

of total ansum of the present Co., executive:

Trigonous Pressant Co., Dec.

D

Theodore Presser Co. PUBLICATIONS JUST ISSUED MAY, 1913

Any of our works sent on inspection to teachers, upon request, at our usual large professional discounts.

Use the number, not the title, in ordering. PIANO SOLOS. GRADE

REMARKABLE OFFER FOUNDAMENT OF THE STATE OF

9932 Berceuse, Lullaby, Op. 13,

PIANO DUETS.

PIANO STUDIES. 8694 The New Gradus Ad Parnas-

Philipp, VIOLIN AND PIANO.

ng 9581 Chanson, Op. 397, No. 1. C.

Bohm

a 9582 Ritornell, Op. 397, Op. 2, C.

Bohm PIPE ORGAN. 9829 Communion. Op. 20, E. E

9829 Communion. Op. 20. E. E. Tynette
9735 Adoration, Atherton.
9515 Festival Postiude, G. H. Howard
9831 Offertoire. Op. 19, E. E. Truette

SONGS.

VOCAL DUETS 9882 The Day is Past and Over, Sacred, Alto and Baritone, arranged from Biumenthal, F. H. Brackett.

OCTAVO ITEMS, CHORUSES AND PART SONGS, MIXED VOICES.

00-14 Colors MIXED VOICES.

10252 Awd. D. Jerusaleu. Awake,

10264 Lead Kindly Light, H. M. 2

10243 The Light to un Defence,

10247 Neater My God to Thee,

H. M. Staton.

10257 There is no night in Heaven,

10257 There is no night in Heaven,

WOMEN'S VOICES | 1868 | 1867 | 1888 | 1880 | 1891 | 1893 | 1894 | 1895 | 1894 | 1895 | 1896 | 1891 | 1895 | 1896 | 1891 | 1895 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 | 1896 |

PROFESSIONAL DIRECTORY

ARTISTS AND TEACHERS

H. RAWLINS BAKER Planoforte Instruction

BECKER GUSTAV L. Plantst Composer, Teacher Stelaway Hall, New York, N. Y.

MOULTON Mrs. M. B. Piono lustruction Steples—Stepology Robert 10 8, 18th St. Philindelphia NICHOLS JOEN W. Town Correct, Berlink KNOX Conservatory of Music Conservatory and International Conservations (Months of Conservations) in the Act and the Conservation of Conservation (Months of Conservations) in the Conservation (Months of Conservatio

STOCK GEO. CHADWICK TEACHER TEACHER OF SINGING Mr. Stock will give personal attention to letters from prospective students of Scog. Address Vocal Studies,
Y. M. C. A. Bildg. New Haves, Conn.

TRACY OHARLES LEE Plane Instruction

VONGRABILL S. BECKER Planto Germons
Pupil of Rubiu studio
Pupil of Rubiu studio
Page Chestonal St., Lanconder, Pa.

THEORY AND NORMAL COURSES

DUNNING System of Munic Study for Sections Sections Sections Sections Sections Sections Sections Sections Sections Section Sec

NR. CARL WILHELM, Teacher, Composer, Hoslenl Ellicor, Pisso, Organ, Harmony and Composition.

STORER H. J., Composer, Muste Editor Manuelle Composer, Muste Editor Manuelle Composer, Muste Editor Arrival Research Arrival ZABEL BROTHERS

INSTRUCTION BY MAIL

SCHOOLS AND COLLEGES

BOGERT WALTER Lo. Product of N.Y. State
Note Tracker's Assert
Teacher of Singling
Resident and Lectors
Rev York City
Resident and Lectors
Rev York City
Rev Lock, Spingling
Resident and Lectors
Rev York City
Rev Lock, Spingling

HAHN SCHOOL of Music 1712 Chastout St. Philadelphia, Pa.

MORTIMER WILSON Composer, OREGON Conservatory of Music. Distres Cer Conductors, Organic, Displant Oracioner, Parlind, Ore

meether may be also weight in allowing the meether may be a supported by the meether of the Ullinoid Research of Salen, Va., died recently at Ullinoid Research of May. Among the distinction in the middle of May. Among the distinction of the middle of May. Among the distinction of the major VIRGIL MRS. A. M. Plano School and Conservatory 42 West 76th Stn. New York

A DONATION of \$100,000 has been made to the New England Conservatory of Music, chiefly for the foundation of scholarships. The name of the giver has been withheld by special request.

TERIAL Collected for artists and authors Use of Music Library, Library of Congress—the best equipped library

Columbia Avc., and Randolph St. AND ENGRAVERS

such a measure.

At the spring revisit of one of the classes, the control of the classes at the New England Conservatory an interesting ancely was presented, consisting of years and the new form of the classes and the new form of the control of t

EFFORTS are being made to bring shout a read and the angle of the state of the stat

Miss Adnes Mitchell Pairfield, of dima, Kan, known in her community as an screlent eacher, died during February. And the state of the state of the state of the lying a simply an apporter of The Bride lying a simply and the state of the state of the lying a simply and the state of the state of the lying as the state of the state

The World of Music

All the necessary news of the musical world told concisely, pointedly and justly

Mrs. Mary Elizabeth Brck, the widow f Dudley Buck, died recently in Indian-polis at the home of her son.

THE western tour of the Philadelphia. Chicaso Opera Cowpany has been aumistikable. At Dullas, Tex., the Mad Scene from Lucla created such a sensation that the orchestra was obliged to play Dicle and the Star Spanyled Banner between the acts. Trains were crowded bringing the opera Trains were crowded bringing the opera patrons and Dallas hotels were filled to over-flowing. DR. W. C. Cant has been engaged for the twentleth time by the Bufalo City Council as organist for a concert.

The Chicago Madrigal Club is completing its twelfth successful season, its programs are representative of the very hest in male chorus work.

Umberto Giornano's opera, Mme, Sans Gene, is to be produced at the Metropolitan Opera House in New York. The work is now almost completed.

CEMENTO GIORANO'S opera, Men. Sang Gior. In the producted at the Metripolitan Grove, in the producted at the Metripolitan State of the State of the

Arnear's opera, Forct Biene, has received s première in this country at the hands the Boston Opera Company, and proved a eat success.

The National Federation of Musical Clubs' biennial festival occurred April 21 to April 26 this year at Chicago. The organization now has 60,000 members representing some 500 clubs.

EDGAR STILLMAN KELLEY has nearly completed a symphony. A symphonic poem of his entitled, The Defeat of MacDeth, which is the fifth number of his symphonic suite constructed from his mugic to Shakespeare's Gontrough was recently performed by the Cincinnati Orchestra.

a inferior of the content was recently given as the content was recently given as the content was recently given as the content of the conten

Abroad.

Caruso will receive \$2,500 for each aperance at the Royal Opera, Covent Garden.

JOHN THOMAS, Chief Bard of Wales, who was harpist to Queen Victoria and to King Edward, died recently at the are of elghtyseven. He was a picturesque figure.

CLAUDE DEBUSSY, the composer of Pellias et Milisande, is to enter the field of musical criticism. He has joined the staff of the well known Parls musical review, "S, I. M." (Société Internationale de Musique) and will contribute a monthly article.

SHE VIABLES NANTLEY, the famous English harlone is now in his seventy-infinity ear, but still retains a fine voice which he uses series of records of his voice for a sound-reproducing machine, and has written the manufacturers to say that he is quite willing that his style and singing should be judged by these new records.

region in the Tradas. Justice of Leasuntermotors were recognized to the condense of the conden

sidered htmself much bonored by it.

AGENTAL MODEL THE MEAN COME TO HEAD THE COMPOSITION OF THE COMPOSITION

The Victor system of changeable needles gives you complete musical control The Victor system of changeable needles adapts

The Victor system of changeable needles adapts the different selections to the requirements of different rooms, and to meet the tastes of different people—enables you to hear every record just as you want to hear it. Full tone "But," you say, "when Caruso sings or Mischa Elman plays doesn't the Victor record it exactly as the artist sings or plays it?"
Absolutely true to life—but there is this important difference: Victrola Needle 30 cents for 200

Medium tone

Victor Needle

Soft tone Victor Half-Tone Needl

50 cents per 100 Subdued tone

Victor Fibre Needle 50 cents per 100 (can be repointed and used eight times)

ant diliference:

The Vitor record is the artist just as you would hear him if you stood beside him on the stage, while what you want is to hear him as you would it seated in the audience—and the system of changeable needles enables you to sit in the first row or your reat row or any place in between, and the reach is dividual selection to hear it to the best or each individual selection to hear it to the best

advantage.

The Victor system of changeable needles and the tone-modifying doors of the Victoral give you perfect control over the music, and enable you to bring out the full beauties of each individual record.

he full beauties of each multivalual recover.

The Victor's Needle produces the full time as originally use or played—particularly usined for large rooms and bailt, and the distriction in the second state of the distriction of the second state of

The principle of the changeable needle is the only corfictor results, and the repro-ducing qualities of Victor Needles are absolutely right.

Any Victor dealer will gladly play any music you wish to hear and demonstrate

the value of the changeable needle.

Victor Talking Machine Co., Camden, N.J., U.S.A. Berlicer Gramophose Co., Mostreni, Caontino Mattantors Kew Victor Records are on sale at all dealers on the 28th of each month

PROFITABLE VACATION COURSES

THE STANDARD HISTORY OF MUSIC

A FIRST HISTORY FOR STUDENTS AT ALL AGES By JAMES FRANCIS COOKE.

Eight Delightful Weeks of History Study On the Porch. In the Garden Anywhere

The following outline, based on the forty story-lessons in the very successful Standard History of Music, may be employed by any teacher, anywhere.

1 ne following outline, osted on the forty sony-tessons in the ext. students intory of Music, may be employed by any teacher, anywhere students its Week. How Music Began. Music in the Early Church. How Notation Was Evolved. The Toubudours and Melisteningers. Polyphonic Melister of the Committee of Committee of Committee of Committee of the Comm

We Will Help You in Securing a Class

Send us a pottal request for information regarding our "Special History Class Plan," and receive in return the material which will enable you to start at once and make your plans for turning your Summer from Waste and Loss to Profit and Pleasure. We have a special introductory price by the dozen.

THEO, PRESSER CO., Philadelphia, Pa.

THEO. PRESSER CO., 1712 CHESTNUT STREET, PHILADELPHIA, PA. Please mention THE ETUDE when addressing our advertisers

Special Introductory price, 10c for a sample copy.

MUSIC PRINTERS

"GIVE THANKS AND SING"

COMPILED AND EDITED BY JAS, N. CLEMMER A Book of Songs That the Sunday School Will Sing A COLLECTION of over one hundred of the best liked, full-of-melody songs for the use of Sunday Schools, Revivals, Prayer Meetings and all other religious services.

The compiler has spent a large sum of money in securing the rights

to use the choicest gems from many other books, and the result is a book of songs unequalled for beauty, tunefulness and popularity.

Single Copies, 15c postpaid. \$10 a 100 (not prepaid)

BY J. CUTHBERT HADDEN.

that! And Sir Hubert Parry was never

more sane than when he said that upliness

whole lot." The observation was made

sixty years ago. What would Wallace

say about composers risen and rising

now? After all, Haydn was right. "Let

your air be good," said the old master,

"and your composition, whatever it be will be so likewise, and will assuredly de-

light. It is the soul of music, the life

the spirit, the essence of a composition Without it theorists may succeed in dis

chords and combinations, but nothing is

heard but a labored sound, which, though

it may not be the ears, leaves the head

empty and the heart cold and unaffected

about, this melodic father of the sym-

phony, and there is no gainsaying him.

Why does such a work as The Bo-

hemian Girl retain its phenomenal popu-

larity with the operagoing masses? Not

because it is in any sense a "great" work

Its orchestration is thin and feeble, it

dramatic grip of a rather elementary kind.

It has no depth of thought, no intellectual

aim, Nevertheless, a performance always

gives real and abundant pleasure. And

why? Just because of the sheer tuneful-

ness of the work. It is a string of me-

the "king of melody," and he was right,

These sirs of his are pure and natural

writen spontaneously without, as it would

seem, the elightest effort. Pedantry may

sneer at them, but they have a way of

SOME MUSICAL TOASTS.

world wake to a wider realization of their importance in our lives.

Here's to those who love Wagner

Mendelssohn, Chopin and Schumann,

And all the others we've missed.

Beethoven Schubert and Liszt

never be divorced.

To the unforgotten lays,

Here's to the songs of vestervear

To the tunes of bygone days.

even to-day

He knew what he was talking

makeshift of melodic incapacity.

in musical composition is chiefly the

Vincent Wallace, the composer of

One begins to wonder whether the cal music critic remarked not long ago, method of placing the fingers upon the avowedly after a big dose of Debussy, keys was still in full swing. Perhaps tempt to utter the composer's music as branches of langering must be employed. Strauss and Company, that "tunes are Plaidy might be considered the high adequately as possible. Thalberg used to First, you must make such a selection of despised nowadays." I do not know that priest of this cult. I was taught to curve sit quictly erect in front of the middle fingers as will secure an accurate delivery tunes are despised by those who like to the three joints of the digits to ninety of the keyboard, and scarcely ever lifted of the notes; second, you must see to i listen to music, but there is some ground degrees, and to keep them in that posi- his hand into the air. This stuted his that your fingering defines, with the disfor believing that they are despised by tion most religiously. The fingers must style and his compositions and transcriptinctness of a finished elocutionist or the creators of what, in these times, is tise and fall at the metacarpal joint, like tions. Liszt threw his hands and arms actor, the phrasing, which is partly inoften taken for music. Scarcely a coming mallets, and then must do nothing wildly about, gazed at the celling, and dicated by signs legato, non legato, demiposer of any standing in Europe would else. The arm must be held quiet. I generally behaved himself like one in- staccate and full staccate. suming that he could write it. Become a weight.

BY J. S. VAN CLEVE.

WHEN I was a boy, the old-fashioned which at first makes us pause. The un- propriate expression

warnings were suited to the music of tion of Beethoven's sonatas to divide the magicians of the keyboard than the inthe eighteenth century type, which was passages between the two hands according to convenience, and the phrases. So delicate is their obras-

THE LOST ART OF MELODY. NEW ASPECTS OF FINGERING. Chopin's temple without removing these by the composer. Such visible indicating stiff sandals. Nowadays, nearly every is necessarily imperfect, little more than great pianist comes out with a startling a skeleton. You must clothe this skeleton collection of ideas as to finger selection, with the warm, palpitating flesh of ap-

dream of writing a haunting melody, as was not permitted to use its natural toxicated with the spirit of free emotion. Joseffy leans far over the keyboard world's consummate masters of piancmere Gounod, a Balfe, a Bellini? No, Wo sin was greater than that of put- in a curious attitude which I have often playing, viz.: Busoni and Godowsky. no; positive ugliness were better than tight that of put in a cultous action with wonder. Nothing was more evident or more adhard And Sir Hubert Parry was never back that that And Sir Hubert Parry was never back that the state of the second really conceived for the flimsy action, ing to convenience, the phrases. So delicate is their phras-and shallow dip of the harpsichord, but The task of the executant is to utter ing that it was like contemplating the

celebrated), talking once to a friend on cannot enter even the vestibule of the tones imagined and visibly indicated wing of a butterfly through a microscope, and there was "not the ghost of a titue in the

SPECIAL OFFERS	Popular Combina
Class Na. 23 THE ETUDE . 23 McClure's . (or Everybody's) \$2.55	23 THE ETUDE
25 Woman's Home Comp. For all	McCall's (free pattern) Regular value, \$3.00
23 THE ETUDE \$1.95	23 THE ETUDE
S Housewife For all	(Ladies' World)
23 THE ETUDE	23 THE ETUDE
17 Pictorial Review .	23 Cosmopolitan
23 THE ETUDE	23 Delineator
23 Technical World .	23 THE ETUDE
Regular value, \$8,50	25 Woman's Home Comp. Φ

23 THE ETUDE	\$2 <u>.75</u>
23 THE ETUDE	\$3.55 For all
23 THE ETUDE	\$ 4 05

23 McClure's . . finding out the tender spots 'n the bunian 35 Review of Reviews

Here's to music and melody, may they 25 Woman's Home Comp. Regular value, \$6.00

23 THE ETUDE
23 Good Houseking
32 Eusephady's Here's to the strains that bring good Here's to the music-makers, may the

23 THE ETUDE .
23 National .
17 Modern Priscilla . Regular value, \$4.00

23 THE ETUDE . \$9.30

THE ETUDE, Theo. Presser Co., Publishers

St. Cecelia, may her domains extend with every new born tone; Ask for a copy of Musica, may she be with us all when 1913 PREMIUM CATALOG either joy or sadness reigns.

Here's to Music! The beloved despot whose willing slaves we be, linked by the golden chains of

Selected Magazine Combinations at Reduced Prices SPECIAL OFFERS

17 Modern Priscilla . . .

TO FIND THE FRICE OF ANY CLUB

EXAMPLE
The Etude - Class 23
Delineator - Class 23
McCall's - Clas

S	DI LICIALI OI I LILO
3	Class Nn. Our Price
25	23 THE ETUDE \$3.6
all	Regular value, \$4,50
00	23 THE ETUDE
55	23 THE ETUDE . 23 Cosmopolitan . 23 Hearst's
5	23 THE ETUDE

23 THE ETUDE .

Harper's Bazar \$9.30 and Cook Book of Left Overs . Regular value, \$3,75

23 THE ETUDE . . |\$9.30 23 Metropolitan . . . | Section | Proceedings | Proc Regular value, \$3.00

23 THE ETUDE 8 Housewife . : \$9.00 9 McCall's (free pattern) For all

23 THE ETUDE . 23 THE ETUDE .
9 McCall's (free pattern) 17 Farm Journal (5 yra.)

Regular value, \$3.00 23 THE ETUDE 17 American Boy 25 Woman's Home Comp. Regular value, \$4.00

23 THE ETUDE . 17 Little Folks . (New Subscription) . South Service Little For all

THE ETUDE SUBSCRIPTION CATALOG

Make upcombinations of two THE ETUDE, Class 23, in Your Club by adding together class num Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

REQUISITES FOR

MUSIC TEACHER

BUSINESS MANUAL FOR MUSIC TEACH-ERS, \$1.00. This book is a compendium of the latest and best ideas upon the most practical methods of compelling your professional work asside your larger income

CLASS AND ACCOUNT BOOK. E. M. PUPIL'S LESSON BOOK. Price 10c each,

THE STANDARD LESSON RECORD. (33

LESSON AND PRACTICE RECORD. THE STANDARD PRACTICE RECORD.

BILLS AND RECEIPTS (Package of 100

BLANK B(LLS (Large size 6x9, package of 50) MUSIC TEACHERS' DESK TABLET.
(Package 100) 15c. For all mamorane
(Package 100) 15c. For all mamorane

CLARKE'S HARMONY TABLET. Pad of STUDENT'S HARMONY TABLET. Pad of BLANK MUSIC COPY BOOKS.

MUSIC PAPER. 12, 14 or 16 its

BLANK MUSIC PAPER. BLANK PROCRAM FORMS. For Concerts or Pupils Recitals. 50c per hundred.

DPLOMA FORM. 21x19 Price 15c. Parchment. 25c.

TEACHERS' CERTIFICATES. 11x8% So. MUSICAL PRIZE CARD. 6%x4% inches. REWARD CARDS. Lithe in Colors, set of

MUSIC WRITING PENS. Per dozen, 150. PROFESSIONAL OR VISITING CARDS 50 lor 350, 100 for 500, 500 for \$1.25 Nextly printed in the four most popular style

RUBBER STAMP AND INK PAD. On two lines 400, three lines 50 article for putting name and addr to publishers, etc. It prevents error SLACKBOARDS. S1. RO: 214x31/4, \$2.50; 8x4, \$3.20.

PAPER RULED. Price 10c a

ADHESIVE PARCHMENT PAPER, (Trans pareit) Per package, postpaid, 15c; the same, 12 yet in a roll, postpaid, 10c; the same, 12 yet in a roll, postpaid, 10c; the same, 4 yet in a roll, postpaid, 10c; the same, 8 yet in a roll, postpaid, 5c.

PASTEBOARD, DUST.PROOF BOXES. For lodding music, 10cb-hinged front, shest music, height 3/2 inches. By express, not pregaid, 25c.

manilla wrappers. 14x22, the best manilla paper, per hundred, 50c. The best manilla paper, per hundred, by express, not pre-

paid. S1.

BUSTS. Prices from \$1.25 to \$10, according to sure and workmanship. Send for list.

MEDALS. Gold, Roman finish of substantial weight, engraved to order, net, postpaid, \$5. The same in silver, net, postpaid, \$5.

The same in silver, net, postpaid, \$3.

To each, 50c per dozen, postpaid This list includes almost every known muschan of all times. A list of over five bundred subjects sent upon applications.

MUSIC CABINETS. \$10 to \$28. Send for MUSIC STANDS. 84c to \$1.60, postpald

THEO. PRESSER CO. 1712 Chestnut St. . Philadelphia, Pa.

THE ETUDE

BY JOHN C. FOWLER.

weather, dirt, moth and mice.

must hire a good tuner. The changes them here. in the weather from day to day throw your piano out of tune, but the greatest trouble occurs when the fire in the house is lighted in the fall, changing the atmosphere from the summer heat to the dry artificial heat, and again in the spring when the fire is put out and the opposite change takes place. You should, therefore, employ your tuner just after the fire has been permanently started and after it has been finally put out in the If your piano is tuned once a year

only, then have it tuned at whichever season it is to be used most. It should be tuned at international pitch, that is, the A above middle C should produce four hundred thirty-five vibrations per minute. This is the pitch at which all the best instruments are now tuned. You must have a tuner well known in your territory, and it is better to keep the same tuner as long as he gives satisfaction. You can help keep your piano in condition by placing it against an inside partition, so as to avoid exposing it to changes in temperature caused by the cold air out-of-doors. Also keep water on your stove or in the furnace to keep the wood of your piano action from TRAINING THE BRAIN AND THE shrinking, and thus causing the glue to loosen and the screws to start. These things make the piano rattle. For the same reason, keep a bowl of water inside the lower part of your piano in winter.

KEEP THE PIANO CLEAN.

way, and should sweep the dirt away from the piano, not toward it. This will preserve the polish of the case, which is njured by dust, as well as keep the piano clean. The tuner should always keep the stant care of the instrument. He should musical minds than this pleasurable, remove the dust from the action and profitable practice. clean under the keys. He should replate, because this causes a serious student of this gr at art.

best disinfectant for moths, and should musicians of that period.

THE ENEMIES OF YOUR PIANO. be used liberally if there are moths. Three pianos out of four show traces of moths, and a tuner should be employed once a year for this reason if for no Your piano has four enemies, the other. Moths can be found in the piano when they are nowhere else in the house, To provide against the weather, you and every housekeeper should look for

MOUSE-PROOF PIANOS NEEDED.

Mice sometimes do great damage in a piano, especially by chewing off the bridle straps to make their nests, which they build under the keys. These are restored only at much trouble and expense. The nest should be removed when found by the tuner. Every piano ought to be built mouseproof, and the owner should take care to keep mice away from it. A trap may sometimes be set in the lower part. It is best not to keep the piano in a cold parlor in winter, for, when the room

is warmed, the change in temperature, besides throwing the piano out of tune, produces moisture on the cold strings and metal parts and thus rusts them. Keep the piano in a room that is used every day. Always tell your tuner of any defect in your piano which specially annoys you, for this will help him to do his work well.

Music teachers will serve their patrons if they will use their influence to keep pianos properly in order. In small communities, teachers should get the pianos together, and give the work to some good tuner, always the same man if possible.

BY LAURA REMICK COPP.

SEPARATE instruction in other subjects should supplement all piano study. This instruction should include first of all, eartraining, then elementary musical history. Most piano owners, and tuners as well, Classes can be formed in these subjects do not take pains enough to keep pianos at nominal prices, or even without cost clean. There is no need of dirt in a to the student, and the benefit is beyond piano. The housekeeper should cover the calculation. At a later age, theoretical piano carefully with a large sheet whenever she sweeps or raises a dust in any mony, counterpoint, canon, imitation, fugue, composition and orchestration, though comparatively few follow this out entirely. Also a good course in ensemble playing should be added, as nothing can better acquaint one with masterly

Not every pupil will go far in theory, move the lower panel in front and wipe but there is an elementary knowledge of out the dust in the lower part of the it they must be taught order to know piano, but this might better be done by the "musical" side of music, as opposed the housekeeper herself when she cleans to the merely technical. In order to be the room. Dirt on the case can best be a musician instead of merely a perremoved with a perfectly clean rag wet former upon a chosen instrument, one in warm water, with a little Castile soap must have a knowledge of music through if needed. Wipe the case perfectly dry, and through in all its details, and nothif needed. Wipe the case perfectly u.y. and inrough in all its details, and noth-to prevent streaking. Cheese cloth is the best material to use for cleaning or dust-of theoretical subjects. As long as the ing the piano. Dirt, pins, etc., may often average pupil studies an instrument, some be taken from under the wires of a theoretical work should be done. For square piano with a cloth put over a the professional musician, there is no square piano with a cloth part of a the processional industrian, there is no corset steel. A square piano should be such thing as a 30 exhaustive study of kept clean in this way, and nothing allowed to drop under the strings and iron pupil being obliged to remain ever a

"he old masters took up theory very atting.

Moths sometimes ruin a piano very early in life. Mozart, at the age of eight, quickly, and a tuner must always look says one authority, could add the bass for them, especially under the keys in to a piece without the aid of a piano of front, where they usually come first, violin; given an air for violin he would Camphor gum or some other moth pre- at once perform it upon the piano and ventive must be always kept in the piano. add the other parts; hearing a song, he ventive must be always kept in the plants.

Do the gum or moth balls up in cheesecloth to prevent them from rathing or

melody infinitely

Of course, Mozart cloth to prevent usen from rading of mesony minings. Of course, Mozart getting out of place and in the way of was a prodige, but these studies were unter the action of the piano. Gasoline is the questionably followed at an early age by

Instructive Piano Book Free

Your free copy of our latest book, "The Pith of the Piano Problem" is all wrapped up ready to mail. We are merely waiting for your name and address before sending it. "The Pith of the Piano Problem" "The Pith of the Piano Problem" to show you how to judge a piano. It is written so you can understand every word and it contains a few simple rules which will save you from the mistakes so often made when considering this all important question. The fact that "The Pith of the The fact that "The Pith of the Piano Problem" is published by the makers of the "Piano with a Life Time Guarantee" is the strongest evidence of its dependability. Won't you send for your copy today? A postal will do.

SOHMER & CO., 317 Fifth Ave. NEW YORK





One Year's Free Tria

Cornish Co. Washington, N. J.



Are made to keep music vecti-cally, the modern way of filing commercial papers.

The automatically expanding feature of these cabinets pro-Disc Phonograph Records.

Let us send you our Booklet, A Better Way to Take Care of Your Music Then you may order through your dealer on trial at our risk, or seed to us direct

THE AUTOMATIC FILE & INDEX CO.

> SMART? FULL OF STICKS?
>
> USE
>
> DR. ISAAC THOMPSONS
>
> IN EYE WATER JOHN L. THOMPSON, SUNS & CO.

Please mention THE ETUDE when addressing

Please mention THE ETUDE when addressing

CHICAGO SCHOOLS

Caruthers School of Piano

A Summer School of Methods for Piano Teachers

JUNE 30 to AUGUST 1, 1913

Lectures given by Julia Lois Caruthers, Director

Classes trechnic, Ear Training and Harmony, and Children's Dem-cinon to the Children's Demchatton of the Classes in the Teaching Material of Fisso Literature given by Meda Zarbell. These Classes include technical and interpretative analysis of the compositions played.

This Course meets the needs of Piano Teachers in all Grades and Departments of their work and specific exposition is given of Miss Caruthers' methods for children. These methods have a wide and growing acceptance, and her work "Piano Technic for Children" is a standard text book in leading Schools and Conservatories. For booklet giving full information address Secretary

724 FINE ARTS BUILDING : : CHICAGO

The Mary Wood Chase School of Musical Arts Summer School JULY 7th TO AUGUST 50th,

Courses in Piano, Voice and Violin. Special Teachers' Training Course and Lectures on "Natural Laws is l'ano Technic," Child Training and Teaching Material by Mary Wood Chase and Associate Teachers. Child Technic Classes. Students of all grades accepted. Ideal location for Summer Outing combined with serious study. Bathing, Boating and Fishing. Frequent Concerts and Recitals. For illustrated circular address Secretary, Mary Wood Chase School of Musical Arts, 630 Fine Arts Building, Chicago, Ill.

CHICAGO MUSICAL COLLEGE DR. F. ZIEGFELD, President

Fifty Years of Supremacy in Every Branch of Music

SUMMER TERM BEGINS JUNE 21st

Catalog matted free Chicago Musical College, Boulevard, Chicago Musical College, Boulevard, Chicago

Mr. D. A. CLIPPINGER Master of Voice Building and Interpretation

His system of developing the HEAD VOICE has brought to him singers and teachers from all parts of the country.

Dear Ms. Clippinger: I want to express my faith in your system of developing the upper voice, not only for what it has done for me, but because of the invariable success I have with it in my teaching.

Paul R. Urr, Director Keokuk School of Music.

Mr. Clippinger is the author of Systematic Voice Training. Price, one dollar. Send for circular of Summer Term. Address D. A. CLIPPINGER, 410 Kimball Hall, CHICAGO

American Conservatory 304 S. WABASH AVE. # # CHICAGO, ILLINOIS

Twenty-seventh season, Unsurpassed Faculty of seventy, Course of study thorough and modern. Superior Teacher's training department, Public School Music. . Unrivoled for advantage of the control of the

SUMMER NORMAL SESSION

of five weeks, from June 23d to July 26th, 1913. Lectures and Recitals by eminent artists and educators. Terms moderate.

Catalog and special booklet mailed free. JOHN J. HATTSTARDT President

HERWOODD wakard Matename and other activation of the CHICAGO, ILL.

Summer Term BEGINS JUNE 20th
Suite 711 Fine Art Bldg.
CHICAGO, ILL.

EMIL LIEBLING

THE ETUDE

Piano Teachers' Institute June 30th to August 2d. 1913

At Kimball Hall, Chicago PRIVATE LESSONS TEACHERS' MEETINGS CONCERTS, INTERPRETATION CLASSES

Address EMIL LIEBLING Kimball Hali : : Chicago CATALOG SENT ON APPLICATION

E. H. SCOTT

SPECIAL NORMAL COURSE Positions or to meet other high requirements.

Nearly One Thousand Teachers Western Conservatory, Mallers Bldg., Chicago

MacBurney Studios

SPECIAL Summer Course of Vocal Instruction. Weekly lectures on voice by Mr. MacBurney. Weekly student-recitals. Special Normal Work. Special coaching under William Lester, coach-accompanist and composer.

SEND FOR CIRCULAR Fine Arts Building, Chicago

Make Your Vacation Profitable

Many teachers have developed profitable summer schools and summer classes by judicious and timely advertising in THE ETUDE. Our readers are all of them music teachers and music students, beginning now to plan or summer vacations.

Whether those plans include a short period of music-study at some seaside or mountain resort depends entirely on your advertising. Begin now to keep your name, location, and dates before these prospects.

Write for advertising rates.

THE ETUDE 1712 Chestnut St., Phila., Pa.

Complete School of Technic FOR THE PIANOFORTE

ISIDOR PHILIPP Price, \$1.50

compendium of modern technic, by read to the compension of modern technic, by read to the compension of the compension o

THEODORE PRESSER CO. 1712 Chestnut St. Philadelphia, Pa.

Please mention THE ETUDE (vi addressing our advertisers.

Summerschools

MUSIC STUDY INFLOWER TIME

By ROBER P. SCHENK

Take a catalog of a representative music publisher, carefully look it through, and observe how very many composers have named their pieces after flowers. One page I have just examined starts with butterflies and ends with mignonette. and between them are a lozen titles suggesting the fields, the flowers, the woods, the mountains—the great open world that makes us breathe deeply-the wonderful renaissance of the year that we call Spring and Summer-the season of new life. new thought, new hopes and new accomplishments.

AN OLD CUSTOM

Because Summer has a few hot days when no one can do very much more than loll around, the whole glorious season has a had name. Have you ever been to a Summer hotel, filled with people who devote two months to killing time? If you have you may realize what a miserable lot they are-how scandal thrives in such a hotbed of indolence. In fact, you will note that these unfortunates work far harder to have a good time than the average student working to accomplish a pur-

THE POPULARITY OF SUMMER STUDY.

Some years ago Bishop Vincent realized what a distressing experience the pronounced pleasure-seeker had during the Summer. He also realized that there were thousands of ambitious people who longed to get ahead in the world, but were too busy during the Winter to take the time. During the Summer there were no opportunities for study at that time. This condition pointed to a real need, and accordingly he founded the first Chautaugua in 1874. The Chautauqua idea gave people with a higher purpose than "loafing" an opportunity to spend their Summer vacations to real advantage. In the train of the original schools innumerable excellent schools other than Chautauquas have been established so that one may find no lack of splendid opportunities in all parts

of the country. Even the universities maintain Summer Schools in certain departments, and these have been exceptionally flourishing.

In music the Summer Music Schools stand very high, no matter whether you decide to spend your Summer in study beside some glorious wooded lake, in some sequestered country town, in the midst of blooming fields or flowering meadows, or in the heart of some hustling, interesting metropolis, you are sure to profit. Rest usually makes rust-a real vacation is the kind that gives you the opportunity for change. If you live in a great city you will probably long to work in the country. If you live in the country a trip to the city is a vacation. Do not be afraid of the city in these days. Government statistics show that in the case of many large cities the standard of health is even higher than in many country districts. Even though the city is not so attractive as the country in the Summer, it has compensations in the way of Summer amusements which make up for the lack of flowers, fields and woods. New York in recent years has become a great Summer holiday playground, and, indeed, many other large cities have become likewise.

THE SUMMER STUDENT.

One of the reasons why the student who studies in Summer is so likely to succeed in his musical life is that such students as a class represent those with energy, brains and initiative plus. All executive music study is physiological as well as psychological. The student who dabbles in philosophy, mathematics, botany or chemistry may leave his work for a few months at a time and then return to it. His technical work is confined almost entirely to writing. The music student, however, must look to a slow, gradual development -a development which will not suffer interruption of any kind, a development which knows no season of indolence except the nightly sleep to refresh the body.

Mr. and Mrs. Crosby Adams

Two Special Summer Classes July 14-26, in Kansas City July 31 to Aug. 13, in Chicago

July 31 to Aug. 13, in Careago For Teachers of Piezos in the ethaly discussion, proceedings of the Piezos of the ethal pro-posed of the piezos of the piezos of the piezos pachery that meteral from world-wide world range of technique and tassified and graded in the piezos of technique and tassified and graded in the piezos of technique and tassified and graded in the piezos of technique and the piezos of the international properties of the piezos of the international properties of the piezos of the wide for further particulars to Crosby Adamse, Oak Paris, Illinois

JEANNETTE DURNO PIANIST

Will coach planists and plano leachers during the summer, from June 15th to August 15th. 4140 LAKE AVE. :: CHICAGO, ILL

HAROLD HENRY

Concert Pianist

For terms or appointment write
426 Fine Arts Building, CHICAGO, ILL



Centralizing School of Music Gertrude Radle-Paradia

Progressive, Scientific and Practical Methods

Results Positive SEND FOR ART BOOKLET No. ANNA PARKER-SHUTTS, Secretary
CHICAGO Suite 612 Fine Arts Bldg.

Herbert Miller

Vocal Instruction

808 Fine Arts Building CHICAGO, ILL.

SUMMER CLASS For Professionals and Students

Musical Kindergarten Method

For the Nursery and the Class Room

By DANIEL BATCHELLOR and CHAS. W. LANDON Price, \$1.50

Pice, \$1.00

This work, expedially destined for the use of mothers and music teachers, is the first complete musical indergrater methods and the control of the control of

Theo. Presser Co., Philadelphia, Pa.

CHICAGO SCHOOLS

BUSH TEMPLE CONSERVATORY

N. Clark St. & Chicago Ave., Chicago .: Mr. Kenneth M. Bradley, Director

SUMMER NORMAL

June 23, to July 26, 1913

Classes in Technic-Ear Training-Harmony Teaching Material and Methods-Musical History Interpretation Analysis-Round Tables

WEEKLY RECITALS AND LECTURES

---- Special Courses in ----

Dramatic Art

Languages MUSIC Public School Music Conducted by an unsurpassed faculty including

Mms. Julia Ries' Alega Mm. Harold von hickwitz Mms. Justino Wegener Mr. Edgar A. Nelson Mickwitz Mms. Justino Wegener Mr. Edgar A. Nelson Mr. Edga

The Bush Temple Conservatory announces that MISS GRACE STEWART POTTER, who has spent five years in Burope with Leacheticky and Busoni and has met with triumphant success in her recent Concert caperiones, will return to America in May and will accept a limited number of students.

For catalog and special literature address:- Mr. Edward Schwenker, Registrar



MRS. STACEY WILLIAMS

VOICE CULTURE AND REPERTOIRE

405-406 KIMBALL CHICAGO

Special Announcement

Mrs. Williams will conduct classes during the months of June, July and August. An unusually attractive course is offered with special advantages for teachers and earnest students. Write for Catalog Now.

The Columbia School of Music

PIANO, VOICE, VIOLIN, THEORY, PUBLIC SCHOOL MUSIC PIANO, VOICE, VIOLIN, HEDRY, FUBILE SCHOOL MUSIC

Session—June 23d to July 26th. Special Courses Arranged in
all Departments. Announcement Now Ready. Early Registration Advised.
Address J. B. HALL, Manager, 509 South Wabash Avenue, CHICAGO, ILL.

Money for Vacation Employ your spare time obtaining autheriptions to Ture Errore. Many of your music loving friends will subscribe if you bring The Errore to their attention. Exceedingly liberal commissions. Ask for particulars.

THE ETUDE, Circulation Dept. 1712 Chestnut St., Philadelphia

THE ETUDE, Circulation Dept.

Cosmopolitan School of Music and Dramatic Art

MRS. W. S. BRACKEN, President
Unsurpassed faculty of 60. Course of study hased on best modern selectional principles. Diplomas.
Degrees and many free advantages. Degrees and many free advantages.

PIANO, VOICE, VIOLIN, DRAMATIC ART, PUBLIC SCHOOL MUSIC, ETC. Auditorium Building, Chicago, Ill. Students may enter at any time.
Address the Registrar for catalog. Box 9

We retail more Metronomes than any house in the world.

Every instrument we sell We handle only those is guaranteed against of the best makes obmechanical defects. THE STYLES ARE:

NO BELL WITH BELL \$3.25 3.25 American Maelzel with door attached \$2.25

PRICES NET TRANSPORTATION ADDITIONAL DISCOUNTS ON TWO OR MORE THEO. PRESSER CO., PHILADELPHIA.

DUNNING SYSTEM OF MUSIC STUDY FOR BEGINNERS MAKES YOU A SPECIALIST

Theory and Application

Dunning System of Music Hr. Gertrude B.Blackle.

Presenting a new world in music alike to be-

ginners and advanced pupils. "Progress," the 20th century slogan along every line of human in-terest and endeavor, has never been more thor-oughly and practically exemplified in educational

Study for Beginners

September 23d. Address for particulars,

Mrs. Carre Louise Dunning

Practical and Artistic in





Teacher of teacher 11 W. B6th Street New York City

Miss E. Apen Store

Miss Gertrude Paine, a well-known teacher on authorized teacher of teachers of the Duming System on the Coast, will hold a normal training course for teachers of the country of the Coast, will hold a normal training course for teachers Dumining conducts, under the same conditions as Mrs. Dumining country clause. Address, Miss Gertrude Paine, 1023 S. Burlington Ave., Los Angeles, Cal.

Mrs. Zay Rector Bevitt, aprominent teacher of authorized teacher of teachers of the Dunning System on the Facific Coast, will hold a normal training class for teachers at Goronado Beach, Cal., an ideal summer resort, to open July 14th, under the same conditions as Mrs. Dunning conducts classes. Address, Mrs. Zay Rector Bevitt, 3914 Third St., San Dieso.

11 W. 36th St., New York City, and Portland, Oregon

The Above Pictures Are of Prominent Teachers of the Dunning System

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

FRANK DAMROSCH, Director -AN ENDOWED SCHOOL OF MUSIC

The copportunities of the Institute are intended only for students of natural ability with an earnest purpose to dwork, and no others will be accepted, where the company of the company o e Institute are intended only for students of natural ability with an earnest purpose to do ser



THE VIRGIL PIANO SCHOOL CO.,

42 WEST 76th ST., NEW YORK Manufacturers of

The "Tek" The Bergman Clavier The Bergman 2 and 4 Octave instruments for travelers The Bergman Technic Table The Bergman Child's Pedal

"THE VIRGIL METHOD" Books I and II
"THE PIANO PEDALS," How, When and Where to use them
"PRACTICAL EXERCISES IN HARMON", TAYING"
CHOICE COMPOSITIONS, Grades 1, 2, 3, 4, 5, for Piano PUBLISHERS OF

Five New Songs for Home and Concert Use, by Mrs. A. M. Virgil

Liberal Discount to Teachers Send for Catalogues

MRS. A. M. VIRGIL, VIRGIL PIANO SCHOOL Director. AND CONSERVATORY Teachers' Course

June 25th to July 30th 42 West 76th St., NEW YORK

CIX WEEKS

THE ETUDE

A CONDENSED COURSE

Teachers Virtuosos Students July 14 to August 23

The von Ende School of Music

58 W. 90th St., New York Pianoforte, Singing, Violin and Theory Departments

Distinguished Faculty Including ALBERT ROSS PARSONS Dean of American Piano forte Pedagogues.

SIGISMOND STOJOWSKI Represented by assistants preparing students for him HANS van den BURG Foremost composer and pianist of Holland.

JEAN MARIE MATTOON Pupil of and for six years teacher under Leschetizky

LOUIS STILLMAN Author of "Concentration and Technic" for pianists,

Write for Summer Catalogue No. 1

STUDY HARMONY and COMPOSITION ALFRED WOOLER, Mus. Doc. 322 W. Utica St., Buffalo, N.V.

INTERNATIONAL MUSICAL AND EDU-MRS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools.

Also Church and Concert Engagements CARNEGIE HALL, NEW YORK

Frank Croxton

The FRANK CROXTON QUARTETTE

Weeks Courses For Teachers and Advanced Students WITH OR WITHOUT BOARD.

Piano, Voice. Organ, Violin, Elocution Public School Music, Normal Methods Locke's Primary Plan, etc. Certificates. Catalog. Teachers educated in Europe.

Marks' Conservatory of Music E. F. MARKS, Die 2 West 121st Street New York

Summerschools

enough time and energy to go on

with her work. Since then she has

been very successful, and has been

on tour with a big orchestra, earning

so many times as much as she earned

as a stenographer that she can hardly

realize it yet. Of course, there are

some who fail dismally, but the stu-

dent who would succeed must not let

the failure thought get into his heart

and mind. Nothing comes in musical

progress without sacrifice. Deter-

mine the cost of the sacrifice and

then make up in your mind whether

it is worth paying for. The writer

knows of some students who have

paid for sacrifices far too great. If

you feel that your health is endan-

gered, by no means study in Sum-

mer; go to a sanitarium. But if you

are healthy enough to be "at large,"

there is little danger of your study

affecting you. Bach, Czerny and

Chopin are quite as digestible as

Huyler's, Whitman's or Maillard's,

and call for far less physical energy

THE "ONE-METHOD" TEACHER.

B. ELIZABETH C. COBB.

WHEN the prospective pupil enters the

studio the arst question is usually, "What

do you charge for lessons?" The second

question is usually, "What method do

you teach?" The conscientious teacher

is often at a loss to know how to answer

the second question. She maintains the

"one price" system for lessons perhaps

-but, shall she maintain the "one

To accept one method and follow that

method only seems to announce that all

other methods are wrong. It seems to

the writer that the plan of discarding the

accumulated riches of the musical edu-

cational workers of the past in favor of

some one new method is a hopelessly

narrow course. Of course, unless the

teacher wishes to come to a standstill he

must keep abreast with all the new

methods. This is expensive, but the suc-

most persistently.

cessful teacher is the one who does this

It is almost impossible to find a book

or method that may be used "from cover

to cover" without the necessity for mak-

ing some special adaptations for pupils

whose personal shortcomings indicate a

slightly different treatment at times.

Some young teachers stick religiously to

the method they have studied with some

teacher. They even consider it heresy to

consider any other method. They re-

method" system for her instruction?

than tennis or golf on a hot day.

HOW SHALL I GO ABOUT IT?

Music students make a mistake in postponing their plans for the Summer too long. The best way to do is to begin by getting in touch with the teacher with whom you desire to study as soon as possible. Write to half a dozen schools made familiar to you through advertisements. Ask for their literature. inquire about the price of board, find out the possibilities for recreation; ask about the amount of music you will be expected to bring. The return letter will give you an inkling of the character of the teacher, his standing and the interest he is likely to take in your work. Most all teachers have circulars describing their methods, plans and districts. The teachers can publish certain things in circulars that can not be said in person or in a letter. In writing to the teacher state as definitely as possible your needs and means. Take the teacher into your confidence. Tell him that you can not waste your time and money, and ask him to tell you frank'y if you can accomplish what you hope to accomplish in a given time. Perhaps you have planned too much

THE SPIRIT OF SPRING

The quickening that comes with the first Spring day-the new blood speeding through your veins, the deep invigorating breaths are all a part of the energy that normally goes with the Summer. Do not let anyone persuade you that the Summer must be a period of blissful slothfulness. Of course one cannot expect the girl whose conception of happiness is a hammock and a box of chocolates to have any desire to do anything which will benefit her future. But the student with a real purpose in life will make opportunities for Summer where none appear

PAYING HER WAY.

We know of one student who was a capable stenographer. Her ambition was to study voice with a famous teacher in the East. She secured a position in a branch house of the firm in which she was employed, and by means of this engagement paid her way and still had

GEORGE FOLSOM GRANBERRY, DIRECTOR TEACHERS' TRAINING COURSES FAELTEN SYSTEM CARNEGIE HALL, NEW YORK

SHOULD

GRANBERRY PIANO SCHOOL

RECAUSE

IT increases a teacher's efficiency.
IT helps double and treble classes.
IT charms pupils and satisfies parents.
IT is modern, scientific, progressive.
IT advances ununical pupils.
IT is psychological as well as musical. ches pupils to think.

IT makes hard problems easy. IT makes hard work a pleasure.

If makes hard yoolstens easy,

"I make hard yoolstens easy,

"I make hard you'd powers in children."

I hay a complete foundation for a dvanced.

"I say a complete foundation for a dvanced.

"I say a complete foundation for a dvanced.

"I say the say a complete foundation for a dvanced.

"I say the say a complete foundation for a dvanced.

"I makes appecialities of cast-training and sight playing, and increase, transported to the say of the say of

BURROWES COURSE OF MUSIC STUDY

Kindergarten and primary. Personal Instruction or Correspondence. Circulars on application. KATHARINE BURROWES, D., 502 Carnegie Hall, New York City, or Dept.D, 246 Highland Ave., Detroit, U.S.A.

Learn Harmony and Composition ight by MAIL, successfully, practically, rapidly Scent stamp for trial lesson. Three Trial Les Free, if not then occurred you will success to read the. You must know the radiments of

Wilcox School of Composition Box E. 225 Fifth Ave., New York City, N. Y TRAINING SCHOOL FOR SUPERVISORS OF MUSIC—Both Sexes

Voice culture, sight reading, ear-training, harmony, form, music history, chorus-conducting methods, practice-teaching. Graduates hold important positions in colleges, city and normal schools



E. M. BOWMAN

Studio 12 (Dr. Mason's), Steinway Hall, New York

Far superior in its latest construction to any other instrument for teaching and practice.

VIRGIL SCHOOL OF MUSIC FIVE WEEKS' SUMMER SESSION

Begins Saturday, June 28th

For catalogue and prospectus address:

NEW YORK A. K. VIRGIL, 1205 Cameron Building, Madison Ave. and 54th Street,

THE VIRGIL

Practice Clavier

Please mention THE ETUDE when addressing our advertisors

NEW YORK SCHOOLS

NEW YORK SCHOOL OF MUSIC AND ARTS

56-58 West 97th St., New York City

RALFE LEECH STERNER, Director

FOR MANY YEARS NEW YORK CITY'S PRE-EMINENT MUSIC SCHOOL Two connected buildings delightfully situated between Central Park and the Hudson River

ALL BRANCHES OF MUSIC AND THE ARTS TAUGHT FROM THE BEGINNING TO THE HIGHEST ARTISTIC FINISH

Owing to increasing business we have secured the building adjoining the school and cut through, making it into one large building. This gives us additional DORMITORIES AND STUDIOS

SPECIAL SUMMER COURSE for TEACHERS and PROFESSIONALS

Our Instructors Will Teach You Just What You Need in Your Work Our Teachers' Diplomas Are Recognized Throughout America

DORMITORY IN THE SCHOOL

PROPER CHAPERONAGE
ace, etc., on application.

CANNON'S SUMMER COURSE for PIANO TEACHERS JAMESTOWN-ON-CHAUTAUQUA, N. Y.

JULY 14th to AUGUST 24th

INSTRUCTION WILL INCLUDE

Special Preparatory Course, The Leschetizky Method, Technical and Interpretative Analysis, Repertoire

Class Lessons Weekly, Open to Students Taking Full Summer Course

For circular, A. H. BAKER, 403 CARNEGIE NEW YORK



212 West 59th St., New York City

Special Summer Session, June 23rd to August 1st

Unusual advantages for teachers

28th Season Begins September 29th KATE S. CHITTENDEN, Dean.

Send for circulars and catalogue.

CRANE NORMAL INSTITUTE OF MUSIC

POTSDAM, N. Y.



Erstwhile pupil of, and many years co-worker with, the late Dr Wm. Mason exponent of the Mason System.

cover from this plan ere long and see the importance of investigating many different Please mention THE ETUDE when addressing our advertisers.

EASTERN SCHOOLS



Peabody Conservatory of Music

BALTIMORE, MD. -HAROLD RANDOLPH

The Leading Endowed Musical Conservatory of the Country SECOND SUMMER SESSION JULY 1st to

Staff of embere European and American artises, icologing: Grozoe F. Boytz, planist; J. C. Van Humarrow, violente, Baste Wurtz, Veiller; Hancon D. Pintern, organist and composer; Cutazaza H. Beccard, historiese Windist G. Blaccettan, Estratare H. Beccard, historiese Windist C. Blaccettan, Estratare H. Benging, Soldensie, Park School Music, etc. Single studies 501 on 550. Lecture and Reclable by comined stiffs and descence. Circular malayer.

FREDERICK R. HUBER, Manager and Organs Available. Arrangements for Classes Now Being Made

LOUIS G. HEINZE. Director of the HEINZE SCHOOL OF MUSIC 1714 Chestnut Strest, Philadelphia, Pa.
Piano students and teachers chould not fall
take up the Special Summer Course. Violale points and helps for successful piano teaching,
tereasing number of popils, etc.
W716 for trane and additional information

SCHOOL OF MUSIC Shenandoah Collegiste Institute, Dayton, Vs.

Offers a hroad variety of musical course, including Planoforte, Violin and other atringed instruments. Band and Orchestra, with weekly concepts, Plano Tuning, Voice Culture, Elocustion and Physical Culture, Arts and Crafts. Rates: \$200 to Physical Culture, Arts and Crafts.



MUSICAL INSTRUCTORS

Conservatories, Colleges, Public and Private Schools PHILADELPHIA MUSICAL AND LITERARY BUREAU 1710 Chestnut Street, Philadelphia, Pa.

STATE SUMMER SCHOOL

FOR COLORED TEACHERS annual session begins June 23d and con Address, State Summer School

COURTRIGHT SYSTEM OF MUSICAL KINDERGARTEN

NORMAL COURSE BY CORRESPONDENCE Summer School at Bridgeport opens July 16, Special Course

College of Fine Arts Syracuse University

Unexcelled advantages for the study of music. Faculty of 20 specialists. Regular four-year course leads to the degree of Music. Special certificate courses. Special students may enter any time of year. For catagogue and full information, address, Registrar, Syracuse University, Syracuse, N.Y.

The New Haven School of Music

Voice, Violin, Piano and Musical Theory and His-tory taught by Artists and Successful Teachers trained by MASTERS. Thorough Courses of Study. Scholarships, Certificates, Diplomas. Propares both Artists and Teachers for professional work. School 63 Dwight Street, New Haven, Conn

DANA'S MUSICAL INSTITUTE WARREN, OHIO

Forty-fourth year. Music taught in all its branche. Its routed sally and private. Fine dominoities for pupils Buildings for practice feeely. Pure water, beautiful city and bashity. Was a death in forty-four public blackers, fourtilly kerry states and country in North America partonise the school. First and address every Wednesday under, Pupils may enter at any time. Send for 64-page catalogue blee book and himterical steech to Wild. H. DANA, R.A.M., Parer.



HUGH A. CLARKE, Mus. Doc. LESSONS BY MAIL

In Harmony, Counterpoint and Composition

4632 Chester Ave., Philadelphia, Pa

MUSIC WRITING Sight Singing, Scales, Intervals, Triads, Chords, Transpositions, Writing for Orchestral Instruments

POSITIVELY THE BEST COURSE IN AMERICA DR. TALI ESEN MORGAN INTERNATIONAL SCHOOL of MUSIC (Inc.) Asbury Park, N. J.

Please mention THE ETUDE when addressing our advertisers.

COMBS BROAD ST. CONSERVATORY

Will give you individual and careful attention Will give gou individual and careful attention. Your needs are considered and on entrance you are assigned to a teacher especially adapted for desologing the set in gou. Daily reports keep the Director in touch with the entire School. Daily supersistion shows you how to work. Four Recitals a week give gou ample opportunity for Public Performance.

YOU MUST SUCCEED

for we give you a safe, sound, sure foundation. We develop your latent qualities Modern and scientific methods insure to you economy of time, money, labor. Reciprocal relations with the U. of Pa. Training Courses for Teachers, Public School Music, Tuning Course. LADIES DOR. MITORIES. A School of Inspiration, Enthusiasm, Success and Loyalty.

GILBERT RAYNOLDS COMBS Director 1327-29-31 S. Broad St., - Philadelphia

University of Pennsylvania Summer School

Term: July 7th to August 15th Theoretical Courses in Music, including clarmony, Strict Counterpoint and Modern Counterpoint and Experiment Counterpoint and Modern Counterpoint Co

J. P. WICKERSHAM CRAWFORD Director of the Summer School ollege Hell, University of Pennsylvania PHILADELPHIA, PA. Box 35, College Hall.

SHEPARD SCHOOL OF MUSIC Personal Piano Normal Course

Piano Normal and Harmony Courses By Correspondence Send for Educational Literature MRS. F. H. SHEPARD, - Orange, N. J.

HOME STUDY

Harmony
Hand Culture
Hand Culture
Composition
Composition
PUBLIO SOINGOI, MUSIG AND DRAWING
as used in the Public Schools of New York City
Right Year, Work
Scholard his in Harmony
E. F. MARKS - 2 West 1914 St., New York City



Summerchools

The visitor proved to be an old farmer, The great man comes as an emancipator

allegiance to certain preconceived ideas

legets lifeless and meaningless music.

Things which were significant in the be-

whose outstanding gifts are not yet ade-

uch a man is great inasmuch as it

on to lesser men. For, as a general rule,

nen never think their shrines and ikons

whom they regard as an invading infidel.

progress, either along the lines they in-

dicate or along those they abhor. For

progress thrives on opposition.-DR, C.

PARKER in the Musical Standard (Lon-

THE QUALITIES OF A GOOD

TEACHER.

BY LAURA REMICK COPP.

Many qualities are needed to make a

good successful teacher. First in impor-

tance comes fundamental knowledge, as

he lack of this one. There must also be

he ability to impart knowledge in a

imple, understandable way. Then fol-

w tact, perseverance, a personal inter-

st in one's pupils and a capacity for real-

ing one's ideals for them. Almost

uperhuman intelligence is required in

ading the different individualities, and

ike hypnotic influence seems to be

needed when one is required to make a

A teacher must train not only fingers,

For Clubs, Teachers and Students

Plan of Study on Musical History

Outlines, Questions, Answers and Programs

IN PAMPHLET FORM. Recommended by The National Federation of Rusic Clubs and The Seneral Federation of Women's Clubs.

BOATRO RECEIVED BY MRS. F. S. WARDWELL.
Highiand Terrace, Stamford, Comm.
Chairman Educational Department National Federation
of Musical Civils

Sent for Examination if the request is accompanied by two names and addresses

PRICE, Questions, 25c. Answers, 35c. and postage

but brain and ear.

ost unpromising candidates successful.

o enough discipline to see that one's

ructions are carried out. Something

Without men like Liszt there can be no

WILHELMJ AND THE AMERICAN MAKING THE COMMONPLACE SUBLIME. FARMER. Ir cannot be denied that a continued

BY HENRY SUCH,

WILHELMI, the celebrated violinist, sinning lose their significance. Schumann used to tell an amusing story of his ex-said that Beethoven could make the comperiences in America when touring this proplace subline. It might be added country. At that time America was less that the thoughtless writer can make the accustomed to visits from great artists subline commonplace. For the combinathan at the present time. Wilhelm's defendance commonsures which justified the playing was greatly appreciated, especially the noble tone he produced in performine the noble tone he produced in performing tinking composers. So we may say that Bach's Chaconne. Once after giving a nusic in which we find such promiscuous concert in one of the larger cities of employment of effects is to great music America he had returned to his hotel as parrot or mankey chatter is to the tired out with incessant traveling and inguage of men. It is when rash hands concertizing. He was somewhat annoyed, have laid hold upon sacred things that therefore, when a visitor was announced, the hour for reconsideration has arrived.

is wife and three lanky daughters.
"Is this Mr. Wilhelmtch?" asked the lanky daughters.
"We may consider Liszt a great composer trimer. his wife and three lanky daughters. Wilhelmi, smiling at the novel pro-nunciation of his name, admitted that the merely experimented in various it was.

"Waal," said the farmer, "Me and my wings a consciousness of their own posiwife and daughters have traveled over eight hundred miles to hear you play the 'Tchackon,' and we was too late to get into the concert room. Won't you just play it for us now?"

Won't you just play it for us now?"

into the concert room. Won't you just play it for us now?"

"Wilhelmtch" protested that he had just played it at the concert and was weary from want of sleep.

"But we've traveled eight hundred miles to hear it, and I'd hate like poison

to go back without hearing it," Wilhelmj, who was the soul of good nature, finally consented after a little more persuasion, and played the great Bach masterpiece as only he could play it. A the end of the performance he waited for some sign of approval from the farmer, his wife and the three lanky daughters, but none was forthcoming. Finally the pill other qualities will not make up for farmer said,

"Was that the 'Tchackon?" "Yes," admitted the virtuoso, "that was Bach's Chaconne."

"Waal, all I can say," drawled the farmer, "is that it wuz the durnedest ugliest piece of music I ever did hear."

THE HAGGERTY-SNELL'S SUMMER SCHOOL OF VOCAL and PIANO MUSIC

Deep Breathing, Physical Culture, Expression. June 16th—August 16th. Mde. Haggerty-Snell has an international reputation of heing able to Iteach any one to sing who is not deaf, dead or dumh. For terms apply to

IDA HAGGERTY-SNELL 210 W. 107th ST. NEW YORK

BEGINNER'S BOOK School of the Pianoforte

By THEODORE PRESSER

THE IEEE work along lines of elementary instruction. The material used for the very large elements of the property of the

solicited by all who have to deal with elementary piano instruction-

Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa.

SIXTY-SECOND YEAR

Lawrence Conservatory (A Department of Lawrence College)

Offers unusual opportunities for the study of music. Enjoys the intellectual and social life of Lawrence College. Faculty of noted specialists, California and Social life of Lawrence Lawrence College and Social S

WILLIAM HARPER, Dean, Appleton, Wis.

WILLIAM WOODS COLLEGE SUMMER NORMAL SCHOOL

of Material. For booket containing full particulars, address the Denn. MRS. ANNA II. HAMILTON, Fulton, Missouri.

FOREST PARK E. R. KROEGER ekhoff, Piano. Nordstrom Carter, Voice, 53ru year-llege, College Preparatory and College of Music MANUER SCHOOL IN MUSIC OPENS JUNE 18 Apply promptly.
ANNA S. CAIRNS, UNIVERSITY
President, St. Louis.

Annual Summer School of Music CONDUCTED BY

Five weeks' Normal Course. Piano, Theory, Voice, Violin and Musical Kindergarten, hegin-ning June 3d.

Bush Temple . DALLAS, TEXAS

Michigan Conservatory of Music Fractific II. Ab, Director Eminest Faculty of St. Offices ourset in Plazo, Yood, Valia, Violence More, 1984, March 1984, Proceedings of St. Offices ourset in Plazo, Yood, Valia, Violence Mole, Orana, Corrus, 1984, March 1984, Prince II. Offices our Control of St. Offices our Control of Free advanced in St. Offices our Control of St. Offices our Control our Control of St. Offices our Control of St. Offices our Control our Cont

University School of Music Ann Arbor, Michigan, Albert A. Stanley, Director

Affiliated with University of Michigan, Artist teachers of telep recognition, Christ Hulton 6 300 voices, Orchestra of So layers, Concerts by World's artists, Music Festival of four sys, Facily concerts, Fluxo, Youdi and Visiti Historical nition. For full information, address, Charles A. Sink, Secretary

E. R. KROEGER, Director THE KROEGER SCHOOL OF MUSIC Saint Louis, Mo.

June 16 to August 1, 1913 Interpretation Classes. Bi-weekly Lecture Lessons on important features especially for teachers, and much illustration of teaching material. Also private lessons given. Reasonable Rates for board in vicinity. Address

E. R. KROEGER Musical Art Bldg.

Detroit Conservatory of Music Francis L. York, M.A., Directo FINEST CONSERVA

TORY IN THE WEST

JAMES H. BELI 530 Woodward Avenu Detroit Michigan

WESTERN SCHOOLS

MUSIC AND DRAWING

SPECIAL ONE-YEAR COURSE Thoroughly equips young men and women to teach these subjects in Public Schools. THOMAS NORMAL TRAINING SCHOOL

alogue on request. The SECRETARY, 1029W, Grand Bivd., Detroit, Mich.

Effa Ellis Keyboard Harmony School and Training School for Teachers 284-205 Boston Store Bldg., OMAHA, NEB.

Eartraining.

in stamps sent to EFFA ELLIS

will give you the lesson on how

to teach the keyboard, and in-troduce Melody, Rhythm, Music Form, Harmony and

THE ART OF TEACHING

Summer Normal Conducted by HAHN MUSIC SCHOOL, DALLAS, TEXAS The Normal of 1912 one of most successful ever held in Southwest

Begins June 10 Complete in Every Respect Terms Very Reasonable FOR FULL INFORMATION ADDRESS 3915 ROSS AVENUE

Music teaches most exquisitely the art of development, -D'ISRAELL.

Music Education Summer Normals

CALVIN B. CADY, Principal Lecturer, Teachers College, Columbia University

Portland, Oregon-June 26 - July 29 Los Angeles, California-August 4-30

Announcements on application to Mrs. Calvin B. Cady, Sec'y 15 Claremont Ave.

NORTHWESTERN UNIVERSITY SUMMER SCHOOL OF MUSIC

On the shore of Lake Michigan, In Chicago's most attractive suburb Six weeks—June 23 to August 2. Private instruction in Plan, Viceo, Digay, Violin, Cello, Las ristorios prince, Viceo, Law Violin, Cello, Las ristorios follegio, Counterpolat, Canoo and June, Composition, History of Musica Adalysis, Composition, History of Music, and Pisno Pelisopo, with practical demonstration through histories disasses.

children's classes.

For bulletin giving full description of courses,

For bulletin giving full description of courses,

credits (both in the School of Music and the College of Liheral Arts) tuition fees, etc. Address,

Secretary

FUANCION

School of Music, EVANSTON

WILLIAM R. PONTUR, Birnete Department of Hode.

CHEARER W. BOLT. Benine Department of Ormory and Dressto Art
HER EXCEPTIONAL FACILITIES, CONFARE GREATATION AND GORFERICAVE COUNSE ARE THE
HER EXCEPTIONAL FACILITIES, CONFARE GREATATION AND GORFERICAVE COUNSE GREAT THE
12-44

Light 54. S. ORATORY AND DRAMATIC ART
HER.

STEMPER SEASON OPENS JUNE 1141, 1916

STEMPER SEASON OPE

Beethoven Conservatory SPECIALLY LOW SUMMER RATES Send for handsome Catalogue to the BROS. EPSTEIN One of the oldest and best Music Schools in the United States N. W. Cor. Taylor and Olive Sta., St. Louis, Mo.



A SUMMER VACATION

BST is not casestion, but rather change of occupation. Teachers, horselessepers and others who have a weation in the summer can spend it profitably, coopering more and others who have a weation in the summer can spend it profitably, coopering the company of the

ADDRESS: BRENAU, Gainesville, Ga. P. O. Box 11

Please mention THE ETUDE when addressing our advertisers.

School Music

COMMUNICATION received from the president of a high school Glee Club, just after a recent performance,

reads:
"We used your 'On Plymouth Rock' and found the music to be of such a catchy nature as to take the Public for two crowded houses."

This relates to the operetta
"On Plymouth Rock" by Alice
C. D. Riley and Jessie L. Gaynor.

Price, 60 cents.

Pages of this Journal could be filled with testimonials equally enthusiastic about this operetta. which have been received from various sources.

An Arbor Day Song "THE TREES" by F. W. ROOT .06

A two-part chorus

A Commencement Song

A two or three-part chorus These relate to occasions near at hand that are of interest to schools.

Send for our catalogues of Operettas, Entertainments, Supplementary Music and Song Books for Schools.

Clayton F. Summy Co. **PUBLISHERS**

64 E. Van Buren St. Chicago, Ill.

ENCORE SONGS

We should be pleased to send the entire list or a art of it "On Sale" to any of our interested patrons,

	sereotea pu	eroms.
(H. High; M. Mediam;L. I	ou.)	
What the Daisles Snw	Leaveraft	80.25
	Gottschulk	.25
	64	.30
	44	-10
	Tracy	.25
	Reblason	.40
	**	.25
	Newcomb	-40
	14	-544
	44	-40
	44	-50
	66	-50
	Steele	.40
	Bratton	-56
	Nurris	-Er
	Hall	-86
	Truyer	-20
	**	-61
	Sodde	.56
	Show	,2t/
	Gates	.20
	Quinlan	.25
	And the last of th	-25
	Meuranea	1004
	Brnekett	-40
The Robin	Nevin	.50
	Remlek	.25
	16	.25
	Orem	.25
	tiallorny	40
	Kroezer	.25
	Williams	.25
The Jongull Maid M	Hathhan	.50

THEO, PRESSER CO., Philadelphia, Pa.

Blank Program Forms

THESE forms contain four pages—size, 5½ x 6½ inches. On the first page is printed

CONCERT GIVEN BY

RECITAL BY THE PUPILS OF

The paper is of the very hest and the outside cover is tasty and ornamental and
printed in two colors. The inside two
pages are left for the program to be either
printed or written. A small amouncemakes the price hut yee per hundred.
We cannot undertake to do the printing
of the program itself. We shall be very
much pleased to send samples.

THEO. PRESSER CO. 712 Chestnut St., Philadelphia

Questions and Answers Helpful Inquiries Answered by a Famous Authority ◉ By LOUIS C. ELSON Professor of Theory at the New England Conservatory () 46 () 46 () 46 () 3202320

Q. Cannot Alla Breve measure be counted \$\frac{1}{3}\sqrt{1}\$ in your "Michales and Disputed Points" \$\frac{1}{3}\sqrt{1}\$ in your "Michales and Disputed Points" \$\frac{1}{3}\sqrt{2}\sqrt{1}\sqrt{1}\sqrt{2}\sqrt{1}\sqrt{2}\sqrt{1}\sqrt{2}\sqrt{2}\sqrt{1}\sqrt{2}\sqrt{2}\sqrt{1}\sqrt{2}

In the following example is the first note struck together and at the same with the first note in the left hand?



Please explain the difference between the rolls in the following:



How is the clowing played? It is written in 4/4 time. M. O.



A. In the first of the above examples I would play the first note of the right hand, with the first note of the hass. In the second with the first note of the hass. In the second example, if correctly notated, the first should be used to be u

Novembers, there are many mispritatis talks matter, and in most cases it is intended to matter, and in most cases it is intended to make a superior of the control of the c

Q. Will you please mention the names of a few celebrated musicians who have started the study of music & a more mature age than the average student.

the average student.

A. Wagner was a young man when he began study under a teacher (Theodore WeinIta), and he never had much citual instralia), and he never had much citual instralia), and he never had much citual instralia to the study of the seven was a condition of the series of the seven was a good painsteven in his hoyhood, had also reached young annhood when the laming of his hand caused at 22 years of age. There are still in estatence some of his harmony exercises with the study of the seven was a seven of the seven was a seven of the seven o

M. L. F.

There is altogether too much nonsense written about the difference between sharps and flats, and I do not wonder that my and flats and I do not wonder that my as practically no difference in the matter. In a paying the scale of G (one sharp) the 4th playing the scale of G (one sharp) the 4th playing the scale of G (one sharp) the 4th playing the scale of G (one sharp) that the scale of G (one sharp) t

Q. Is a knowledge of acoustics of practical value to the music teacher? I have been thinking of taking a course on this subject, and am wondering if the results would justify the time and the expense, R. G.

"THE VOICE INSTRUMENT"

A book oscialning facts without the knowledge of ward singer and speakers see unable to gain full control and continued develop most of word tenes.

PRICE, \$2.00

PRIOE, \$2.0

PUBLISHED BY

THE REPUBLICAN PRESS, HAMILTON, N. Y.

-NEW SONGS

By NETTIE D. ELLSWORTH Winds of the Western Sea (50c)
Come Unto Me (60c)
Introductory price 20 cents each, postpand

N. D. ELLSWORTH & CO., 7700 Sangamon St., Chicago

MUSICAL POST CARDS

Imported Platinotypes Superb Reproductions

Great Masters 12 | Iudian Composers Modern Masters 12 | Iudian Composers Modern Masters 16 | Iudian Composers 17 | Iudian Composers

NEW SETS FOR 1913

American Conductors - 6 | Modern Pianists
Famous String Quartets 6
American Composers
Series A and B - 6 | Famous Cellists -

HSTORICAL POST CARDS

ILSZT—Six Cards—The set, 15 ccms.

WAGNER—Twerbc Cards—The set, 30 ccms.

BEETHOVEN—Twerbc Cards—30 ccms per set.

BEETHOVEN—Twerbc Cards—30 ccms per set.

GREAT COMPOSER POST CARDS—Fourteen
of the Great Composers. Printed in nine colors,

with the composer's birthplace on each card. 35

OPERATIC POST CARDS Reproductions of phetographs of the Wagner Operat as presented as the production of the Wagner Operat as presented as the production of the Wagner Operat as presented of the Wagner Operat of the Wag

REWARD CARDS

REWARD CARDS

A set of fourteen cade. Portain of the Great Composers with their birthplaces, printed in nine colon. On the retree is about long and the cade master. With the retree is about long and the retree cade, acted to given free a Music Proc Card, a teleplacement, and blank for insching name. The Price, 30 cents per set. Sent postpaid upon receipt of price Send for catalogue of Musical Pictares

THEO. PRESSER CO.
1712 Chestnut St. Philadelphia, Pa.

BACK ISSUES OF THE ETUDE We can furnish back issues of THE ETUDE from 1909 to date at \$1.50 per year, postpaid; single copies 15 cents.

Special Offer on Bound Volumes We have one bound volume each of the years 1890, 1893, 1899, 1908, which we will dispose of to the first comers at the special price of \$2.50, post-paid. The binding is substantial, but slightly worn

THE ETUDE, Theo. Presser Co., Pubs. Philadelphia, Pa.

GOLD AND SILVER **MEDALS**



This medal made of gold, roman finish, of substantial weight, engraved to order, net, postpaid, \$5.00. The same in silver, net, postpaid, \$3.00.

Theo. Presser Co., Philadelphia, Pa.